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ABSTRACT

This is a compilation of 18 pathfinders (i.e., a bibliographic instruction aid) on black dance in America, prepared by graduate students in the "Information Resources in the Humanities" and the "Information Resources in the Social Sciences" classes in the Graduate School of Library and Information Science at the University of Texas at Austin. The pathfinders were prepared to assist undergraduate students enrolled in a dance history class in locating information for oral presentations at a symposium on black dance. The collection of pathfinders is introduced by a description of the assignment by Loriene Roy, and a background note and outline of topics, both prepared by Ann Daly. The 18 pathfinders are grouped by six themes: Popular Entertainment; Classical Tradition; the Black Experience I (Reviving African Roots); the Black Experience II (Black Is Beautiful); Contemporary Masters; and the Social Vernacular. The individual pathfinders are entitled: (1) "Josephine Baker" (Kay Nilsson); (2) "Juba, William Henry Lane" (J'Nevelyn White); (3) "Bill 'Bojangles' Robinson" (Chris Mannix); (4) "Arthur Mitchell" (Michael McElwain); (5) "Dance Theatre of Harlem's Creole 'Giselle'" (Cathy Curren); (6) "The Harlem Renaissance" (Rob Kohler); (7) "Pearl Primus" (Cindy Lennartson); (8) "Katherine Dunham" (Rima O'Connor); (9) "Charles Moore" (Clay-Edward Dixon); (10) "Asadata Dafora Horton" (Katie Hays); (11) "Alvin Ailey" (Kathryn Hill); (12) "Donald McKayle" (Angela Dorau); (13) "Urban Bush Women" (Larry Gainor); (14) "Black American Concert Dance Pioneers: Edna Guy, Hemsley Winfield, Eugene Von Grona" (Melba Valdez); (15) "The Lindy Hop" (Linda Clark); (16) "The Hoofers Club" (Silvia Stewart); (17) "The Twist" (Jennifer Coggins); and (18) "Breakdancing" (Mimi McKay). A pathfinder evaluation sheet is appended. (MAB)

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PATHFINDERS ON BLACK DANCE IN AMERICA

Edited by Dr. Loriene Roy, Assistant Professor, Graduate School of Library and Information Science, The University of Texas at Austin

With a Background Note and Outline by Ann Daly, Assistant Professor, Dance History/Criticism, The University of Texas at Austin

Contributors include: Linda Clark, Jennifer Coggins, Cathy Curren, Clay-Edward Dixon, Angela Dorau, Larry Gainor, Katie Hays, Kathryn Hill, Rob Kohler, Cindy Lennartson, Chris Mannix, Michael McElwain, Mimi McKay, Kay Nilsson, Rima O'Connor, Silvia Stewart, Melba Valdez, and J'Nevelyn White

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PATHFINDERS ON BLACK DANCE IN AMERICA

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PATHFINDERS ON BLACK DANCE IN AMERICA: A DESCRIPTION OF THE ASSIGNMENT

A pathfinder is a generic term for a wide variety of bibliographic instruction aids prepared for library patrons. Some pathfinders are annotated or unannotated bibliographies of library holdings while others attempt to instruct users on how to use a library or conduct research. Each student in my "Information Resources in the Humanities" or "Information Resources in the Social Sciences" graduate classes in the Graduate School of Library and Information Science at the University of Texas at Austin is required to prepare such a document in order to develop one approach to preparing a user guide.

While students are allowed to explore a topic of personal interest, I feel that this assignment is more meaningful when the students prepare them for patrons in actual library settings. In the past, students developed pathfinders for the Benson Latin American Collection at the University of Texas at Austin, the Austin Music Industry Council, the University of Texas Health Center Campus Alcohol and Drug Education Program, and the Texas Education Agency. One student submitted his pathfinder to ERIC and it was subsequently published. A number of students have added their pathfinders to their placement files as examples of their writing. In the Fall of 1990, Professor Ann Daly suggested that students in the Spring 1991 "Information Resources in the Humanities" class prepare pathfinders on black dance in America

for the undergraduate students enrolled in her Dance History II class. The dance history students would make use of the pathfinders to prepare oral presentations as part of a symposium on black dance. During the first week of the semester, the library school students signed up for one of the topics listed on Professor Daly's outline. They met formally with the undergraduate students once during the semester to determine what the dance history students needed related to the topic. The undergraduate students received the completed pathfinders just after spring break and library students attended a number of the symposia held at the end of the semester. What follows is a description of this assignment with its evaluation form, a background note and outline by Professor Daly, and the pathfinders themselves.

Students are required to follow a uniform format in creating their pathfinders. This format is evident in the evaluation sheet which is provided as Appendix A.

The first section of this three-part assignment is a two page, 500 word introduction. Here the students briefly define the topic and the scope of the pathfinder. They discuss what they believe their audience would like to know about the topic. For example, if the undergraduate dance student chose to present information on a black dancer, then the student would need to know information on the life of the dance, what dance companies he or she was associated with, the influences on his or her dance, the social setting in which he or she lived, and his or

her subsequent influence. The introduction must also include a description of how the library school students went about their search for appropriate sources and how they evaluated the sources they found.

The introduction is followed by part two, an annotated bibliography of 15 to 25 sources. Sources must seem reasonable, given the nature of the topic and the patron. There must be an attempt to locate a variety of types of sources, including print and nonprint, indexes, bibliographies, monographs, periodicals, and associations. Since there are limited specific sources on black dance in American the library school students often cited the same or similar sources in their bibliographies. For example, students found Adamczyk's 1989 work, Black Dance: An Annotated Bibliography and the New York Public Library's Dictionary Catalog of the Dance Collection especially useful. The annotations must answer three questions: What is the subject and scope of the source? How is this source related to the specific pathfinder topic? How can the patron use this source to find information on his or her topic? Students are required to follow some standard style manual and to cite this style manual at the beginning or end of the bibliography.

The third part, the pathfinder itself, is an outline for the undergraduate student on how to locate these materials in a specified library. Unlike the annotated bibliography, which lists and describes sources, the pathfinder directs the patron back to the search for material. The useful life of a good

pathfinder should be greater than that of a bibliography in that a bibliography is outdated the moment a new source appears; a pathfinder should teach the patron how the locate new sources and will remain useful until a new search strategy is warranted. Not all sources listed in the bibliography will appear on the pathfinder but the patron should be given enough assistance that he or she could locate all sources if they were needed. The pathfinder begins with a scope note or definition that alerts the patron to the content of the pathfinder. If the title of the pathfinder is sufficiently descriptive, then the scope note can be eliminated. The rest of the pathfinder extends over two pages, presenting selections from the bibliography in such a way that the library user should be able to understand the concepts behind finding material on the topic. The best pathfinders are those that avoid library jargon and save as much time for the reader yet allow for serendipitous discovery.

BLACK DANCE IN AMERICA: A BACKGROUND NOTE

Dance Studies is a relatively young discipline. On the one hand, the opportunities to make significant contributions to the field are plentiful, but, on the other hand, research can be an arduous task in uncharted territory.

Black dance is such an uncharted territory. Despite the enormous impact it has made on American culture, there has been precious little written on the subject. When undergraduate students had chosen to write research papers on Black dance in Dance History classes, even the most determined and enthusiastic became frustrated and disheartened.

In response to those students and to my own desire to learn more about the Black dance tradition, I decided to make this the focus of a special project in Dance History II class. It was conceived as a group project, to culminate in an open three-week symposium where the students would present their research in a panel format. I knew that the research process would be daunting, especially since some of the students were brand-new to dance history, so I asked Loriene Roy if her graduate students could assist. She enthusiastically agreed.

Both sets of students chose a topic--a dancer, a dance, a theatre, or a production. (The list of topics follows this essay.) The two classes met together once, in order for the dance history students to communicate their needs to their partners. Early on, the dance history students were given several basic Black dance bibliographies in addition to their

course readings, and they received their individualized pathfinders at mid-semester.

The assignment was three-fold. Each ten-minute presentation was to answer three questions: 1. Who (or what) is/was the subject? 2. How is/was the subject related to Black culture and dance tradition? 3. Why is the subject important to dance history?

These questions reflected those we had been addressing in class: Why are Black dancers and dance forms not included in dance history texts? What practical means do scholars have of changing the situation? What are some of the questions that need to be included on the research agenda? We explored issues of cultural identity and racism and invited a panel of university faculty to discuss "Is There a Black Aesthetic?" Even the title of the symposium was up for debate. While I had initially suggested "The African-American Dance Tradition," the students as a group decided that the term "Black dance" was the more inclusive.

Ann Daly
Assistant Professor
Dance History/Criticism
The University of Texas at Austin

BLACK DANCE IN AMERICA: AN OUTLINE OF TOPICS

Prepared by Ann Daly, Assistant Professor, Dance History/Criticism, The University of Texas at Austin

POPULAR ENTERTAINMENT
- Josephine Baker
- Juba, William Henry Lane
- Bill "Bojangles Robinson
- Florence Mills
- The Nicholas Brothers
- Shuffle Along

THE CLASSICAL TRADITION
- Arthur Miller
- Dance Theatre of Harlem's creole Giselle

THE BLACK EXPERIENCE I: REVIVING AFRICAN ROOTS
- The Harlem Renaissance
- Katherine Dunham
- Chuck Davis
- Asadata Dafora
- Geoffrey Holder

THE BLACK EXPERIENCE II: BLACK IS BEAUTIFUL
- Alvin Ailey
- Eleo Pomare
- Donald McKayle

CONTEMPORARY MASTERS
- Bill T. Jones
- Judith Jamison
- Garth Fagan
- Urban Bush Women

EARLY MONDERNS
- The New Negro Art Theatre Dance Group
- Eugene von Grona's American Negro Ballet

SOCIAL DANCE
- Ring Shout
- Charleston
- The Hoofers Club
- Jitterbug
- Lindy Hop
- Twist
- Breakdancing

A PATHFINDER: HOW TO DO RESEARCH ON JOSEPHINE BAKER'S INFLUENCE ON DANCE HISTORY, CIVIL RIGHTS, AND RACE RELATIONS

This pathfinder is on Josephine Baker and her influence on dance history, civil rights, and race relations. She was born in 1907 and at the age of fifteen became a member of the chorus line in the Broadway show Shuffle Along. Known as a performer - a dancer, actress, singer, and comedienne, she continued performing until her death in 1975. Josephine Baker was active in the civil rights movement, and she was also well known for adopting twelve orphans of different nationalities, her rainbow tribe, and raising them together as a family.

The intended audience of this pathfinder is the undergraduate student of dance history at the University of Texas at Austin who is familiar with the libraries on campus. Since there is a wealth of information on Josephine Baker, it was requested that the scope be narrowed slightly to her influence on dance history, civil rights, and race relations. The types of sources needed were also specified as: being in English or having English translations available; recent journal articles of an evaluative rather than purely biographical nature; and videotapes of her performances throughout the years. All recommended written sources are available in print form (rather than microform, which is harder to use but easier to find on the shelf) and can be found in at least one campus library, usually either the Fine Arts Library (FAL) or the Perry Casteneda Library (PCL). However, the use of Inter-Library Services in the PCL Reference Department is encouraged if other items are needed.

Given the great amount of information available on Josephine Baker, it was inevitable that many relevant sources would be rejected as having nothing unique to contribute: The Dance Encyclopedia, Dance World, Dictionary of Black Culture, Guide to Dance Periodicals, Jazz Dance, Oxford Companion to Film, Who Was Who on

Screen, and Who's Who in Hollywood 1900-1976. Art Index, Black Index, and Jazz Index all had nothing on Josephine Baker. Recommended sources were chosen in a variety of ways. First, the "Music Bibliography" and "Performing Arts Bibliography" in the Class Manual for Information Resources in the Humanities were consulted to find standard reference works. Then the online card catalog, UTCAT, was searched using the subject terms "Baker, Josephine", "dancers - biography", and "dancing", as well as title-keyword search terms such as "black dance" and "black index". This led to many interesting listings but also pointed out three general call number areas that seemed relevant. E 185, GV 1500-1900, and PN 1500-2100, thus facilitating browsing in these areas in both the reference and the general collections at PCL and FAL. Biographical sources were consulted next, starting with the Performing Arts Biography Master Index to obtain references to other biographical sources. Then the Directory of Blacks in the Performing Arts provided a detailed list of Josephine Baker's interests, honors, films, television and theatre appearances, recordings, and publications. More specialized sources were consulted next, including dictionaries, encyclopedias, and obituaries, in order to obtain more background information. Bibliographies (lists of recommended readings on a particular topic) were then consulted to obtain references to books, articles, and videotapes. Some of the sources recommended in these bibliographies were consulted next. Finally, indexes to journal and newspaper articles specifically about her influence on dance history, civil rights, and race relations were examined. Frequent references to the magazines Variety, Billboard, Village Voice, and Dance Magazine, were found by using the search term "Baker, Josephine". Other terms that may be useful are "Revue Negre", "black Broadway", and "Folies Bergeres", but they are much less common.

ANNOTATED BIBLIOGRAPHY
PATHFINDER: JOSEPHINE BAKER

This annotated bibliography follows the form described in Kate Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations, 4th ed., (Chicago: University of Chicago Press, 1973). Sources listed here are specialized reference sources and several recent biographies on Josephine Baker, all of which are available on campus and are suitable for the college level student and researcher.

REFERENCE BOOKS

Performing Arts Biography Master Index. 2nd ed. Detroit: Gale Research, 1981. PN 1583 M37 1982 FAL Ref.

Alphabetical list of entries of persons in the performing arts. Entries are composed of lists of titles of specific sources which contain biographical information on the entry name. Title abbreviations appear on the front inside cover. Look under "Baker" to find titles of books containing biographical information.

Mapp, Edward. Directory of Blacks in the Performing Arts, 2nd ed. Metuchen, NJ: Scarecrow Press, 1990. PN 1590 B53 M3 1990 PCL Ref.

Alphabetical list of entries of Blacks in the performing arts. Entries include birth date, interests, honors, career news, clubs, television, theater, films, recordings, and publications. International in scope, and includes deceased performers. Look under "Baker" (p. 23) for information.

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer Books, 1982. GV 1785 A1 C58 1982 PCL Ref.

Alphabetical list of 2900 entries covering 400 years of Western dance. Brief article includes its own bibliography. Note references to Baker's three very early autobiographies in French.

Blacks in Black & White: A Source Book on Black Films. Metuchen, N.J.: Scarecrow Press, 1977. PN 1995.9 N4 S2 PCL Ref.

Individual chapters on various topics. Includes facts about films with exclusively black performers from 1910 through 1950. Index in the back is helpful in locating information about Baker's film Siren of the Tropics.

Klotman, Phyllis Rauch. Frame by Frame: A Black Filmography. Bloomington, Ind.: Indiana University Press, 1979. PN 1995.9 N4 K57 PCL Ref.

Alphabetical list of films and includes an index of performers. Includes facts about 3000 films relating in some way to Blacks. Index is helpful in locating information about two of her films that are currently available on videotape. Princess Tam Tam and Zou Zou.

Current Biography. New York: H. W. Wilson Co., 1940- . CT 100 C8 PCL Ref.

Contains different articles with bibliographies each year about internationally famous living people, and also includes a "Necrology" section at the back of each volume with obituaries and references to obituaries. Cumulated index for 1940-1985 is useful for quickly locating articles on Josephine Baker. (see July 1964 and June 1975). Includes complete list of adopted childrens' names and discusses her feelings about racism.

Variety Obituaries. New York: Garland Publishing, 1905-. PN 1583 V35 PCL Ref.

Volumes 1-10 include actual obituaries listed in chronological rather than alphabetical order, whereas volume 11 is the index to the first ten volumes. The index is an alphabetical list of people whose obituaries appeared in Variety, with the date of the obituary listed next to the name. Date must be cross-checked against first ten volumes, and the obituary is found by looking for the exact date (April 16, 1975). Includes information on her civil rights activities and adopted family.

Afro-American Encyclopedia. North Miami, FL: Educational Book Publishers, 1974. E 185 A28 PCL Ref.

Very general ten volume source includes all notable Blacks in all fields and all times. Alphabetic arrangement of article titles. Index to all volumes included in last volume. Separate one page evaluative article on Josephine Baker.

The Negro Almanac: A Reference Work on the African American. 5th ed. Detroit: Gale Research, 1989. E 185 N385 1989 PCL Ref.

Includes many lengthy articles on broad topics such as "The Black Entertainer in the Performing Arts," subdivided into narrower topics such as "Outstanding Black Entertainers." Covers 500 years. Index in the back has listing for Josephine Baker which refers to a large, evaluative article which discusses her civil rights activities.

The Harlem Renaissance: A Historical Dictionary for the Era. Westport, CT: Greenwood Press, 1984. NX 511 N4 H37 1984 FAL Ref.

Covers the years 1917 through 1935, including important people, places, and things. Articles vary from a paragraph to several pages and may include references. Includes a bibliography and index, with eight listings under the

heading "Baker, Josephine" and six under "Revue Negre". Separate biographical, evaluative article titled "Baker, Josephine (singer, dancer)" includes WWII activities and adopted family.

Emery, Lynn Fauley. Black Dance from 1619 to Today. 2nd rev. ed. Princeton: Princeton Book Co., 1988. GV 16247 A34 E34 1988 FAL

Research guide provides exhaustive coverage of black dance in the USA from 1619 through 1988. Separate articles trace chronological development and index at the back provides subject access, with four listings under "Baker, Josephine". Lengthy discussion of Josephine Baker and her performances, including her social impact. Bibliography includes ten promising titles, seven of which are listed in UTCAT.

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Publishing Inc., 1989. GV 1595 A33 1989 FAL Ref.

Includes annotations no longer than a paragraph on print and nonprint black dance sources , most in English, most held by the New York Public Library. Index at the back has seven listings under "Josephine Baker", four of which are listed in UTCAT (Note that numbers refer to title number, not page number - 1078 is excellent)

New York Public Library Dictionary Catalog of the Dance Collection: A List of Authors, Titles, and Subjects of Multi-Media Materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library. Boston: G. K. Hall, 1974. GV 1593 N498 FAL Ref. Index Table

Includes printed works, music, and audio-visual items. Ten volume set divided by letters of the alphabet contains references to many sources of all types under the heading "Josephine Baker". Annual supplements beginning in 1975 titled Bibliographic Guide to Dance are helpful only in 1976,1977, and 1985-1989.

VIDEOTAPES

Princess Tam Tam. France: Kino International Corporation, 1935, c1989. Vulcan Video "France" section (filed by title in alphabetical order) 609 West 29th St. Austin, Texas

Re-release of the 1935 French film starring Josephine Baker. In French but with English subtitles, in black and white, lasts 92 minutes, not rated. Available for rental near campus.

Zou Zou. France: Kino International Corporation, 1934, c1989. Vulcan Video "France" section (filed by title in alphabetical order) 609 West 29th St. Austin, Texas

Re-release of the 1934 French film starring Josephine Baker. In French but with English subtitles, in black and white, lasts 80 minutes, not rated. Available for rental near campus.

BOOKS

Baker, Josephine, and Bouillon, Jo. Josephine. New York: Harper & Row, 1977. GV 1785 B3 A2913 1977 FAL

Autobiography published posthumously by her husband and translated from the original French into English. Contains informative Table of Contents, an eight page index, and sixteen pages of black and white photographs following page 146. Of special interest is Chapter 15, "The Rainbow Tribe".

Rose, Phyllis. Jazz Cleopatra: Josephine Baker in Her Time. New York: Doubleday, 1989. GV 1785 B3 R66 1989 FAL

Most recent biography, includes thirty pages of endnotes, a ten page index , and a very conveniently subdivided bibliography, with a section on "primitivism and

race". Contains twenty pages of black and white photographs and eight illustrations.

Hammond, Bryan, and O'Connor, Patrick. Josephine Baker. London: Jonathan Cape Ltd., 1988. GV 1785 B3 H366 1988 FAL

Very scholarly work includes a Table of Contents, five pages of endnotes, a bibliography, a discography, and an eight page index. Only source to offer colored photographs of Josephine Baker. Also includes many black and white photographs and illustrations.

Papich, Stephen. Remembering Josephine. Indianapolis: Bobbs-Merrill, 1976. GV 1785 B3 P36 FAL

Not as scholarly as Hammond and O'Connor or Rose, but based on interviews with Josephine Baker. No endnotes or bibliography. Does include a Table of Contents, a five page index, and 32 pages of black and white photographs.

JOURNAL INDEXES

Index to Periodical Articles By and About Blacks. Boston: G. K. Hall, 1950-. AI 3 039 and AI 3 04 PCL Ref.

Index to selected titles by and about Blacks, originally titled Index to Periodical Articles By and About Negroes until 1973 so one must look for two different call numbers. Good sources may be found by looking under "Baker, Josephine" in the years 1950-1970, 1973, 1975-1977, 1979, and 1986. (If you do look in the 1980 volume, be aware that the subject and author indexes are separated so you should look only in the subject part.)

Music Index. Warren, Michigan: Harmonie Park Press, 1949-. ML 118 M84
FAL Ref. Index Table

General source for articles in periodicals about music and musicians. Contains list of periodicals indexed and their abbreviations at the front of the index. Monthly editions, with annual cumulations. Very helpful to look under "Baker, Josephine" except in the years, 1949-1950, 1954, 1957-1958, 1961, 1965-1966, 1970-1971, 1978, and 1985/86. Most relevant articles appear in Billboard and Variety.

New York Times Index. New York: New York Times Co., 1913-. AI 21 N4
PCL Ref. Index Table (older volumes on shelves)

Alphabetic listing of subjects with dated cross-references to related subjects which can be investigated by turning to that heading and examining all article titles from The New York Times on that day. Listings of newspaper articles are arranged chronologically under each subject heading, with date, section and page information, as well as approximate article length (Short, Medium, or Long). Useful articles are listed in the 1973-1977, 1981, 1986-1987, and 1989-1990 indexes under the heading "Baker, Josephine". Articles are located on microform at PCL, arranged by country and then city of origin. Particularly good for recent articles.

Arts and Humanities Citation Index. Philadelphia: Institute for Scientific Information, 1987-. AI 3 A77 PCL Ref. Index Table

Includes three sections, international in scope, but only two will be needed. Permuterm Subject Index is similar to previous indexes in that articles are listed under subject headings, but only the keywords and authors of these articles are given. Source Index contains complete information for all articles in the Permuterm Subject Index listed under the article's author's name, not under the

title or Josephine Baker's name. Start with the Permuterm Subject Index, under Josephine Baker's name, but skip the 1980, 1982-1984, and1988 volumes since they do not have helpful information (do not miss the July 1989 Dance Magazine and the March 1986 Dancing Times)

BOOK REVIEW

"Jean-Claude Baker article on his biography of Josephine Baker." New York Times, 4 February 1990, sec 7, p. 1 U.S. Newspapers - New York - Film 9864 PCL Microforms

Four page article in the New York Times Book Review (included in the Sunday edition of the daily newspaper, the New York Times) written by the thirteenth of Josephine Baker's adopted children about his forthcoming biography. Honest, somewhat unsympathetic account of the "rainbow tribe". Mentions his new restaurant in New York, Chez Josephine

How to do Research on Josephine Baker's Influence on Dance History, Civil Rights, and Race Relations

BEGIN WITH GENERAL PERFORMING ARTS SOURCES AND VIDEOTAPES:

Performing Arts Biography Master Index PN 1583 M37 1982 FAL Ref.
This is an index to biographical sources - look up Josephine Baker and follow up the references given to these three books:

Mapp, Edward. Directory of Blacks in the Performing Arts
PN 1590 B53 M3 1990 PCL Ref.
Blacks in Black & White: A Source Book on Black Films
PN 1995.9 N4 S2 PCL Ref.
Look in the index under "Baker" to find a list of her films. Also consider:
Klotman, Phyllis Rauch. Frame by Frame: A Black Filmography
PN 1995.9 N4 K57 PCL Ref.
which is helpful in locating information about two films that are currently available for rental on videotape:
Princess Tam Tam (1935, c1989) and Zou Zou (1934, c1989) Vulcan Video
"France" section (filed by title) 609 West 29th St. Austin, Texas

NEXT, TRY SOME LENGHTHIER BIOGRAPHICAL SOURCES:

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance
GV 1785 A1 C58 1982 PCL Ref.
Current Biography CT 100 C8 PCL Ref.
(see July 1964 article and June 1975 "Necrology" section).

IF YOU WANT EVALUATIVE RATHER THAN STRICTLY BIOGRAPHICAL SOURCES:

Check the index under "Baker, Josephine" in each of the following.
Variety Obituaries PN 1583 V35 PCL Ref.
Afro-American Encyclopedia E 185 A28 PCL Ref.
The Negro Almanac: A Reference Work on the African American
E 185 N385 1989 PCL Ref.
The Harlem Renaissance: A Historical Dictionary for the Era
NX 511 N4 H37 1984 FAL Ref.

DO NOT HESITATE TO ASK ANY LIBRARY EMPLOYEE FOR ASSISTANCE

NEXT, CONSULT SPECIALIZED BIBLIOGRAPHIES:

The following two books have indexes to direct you to other sources:
Emery, Lynn Fauley. Black Dance from 1619 to Today
GV 1624.7 A34 E34 1988 FAL
Adamczyk, Alice J. Black Dance: An Annotated Bibliography
GV 1595 A33 1989 FAL Ref. (#1078 is excellent)
New York Public Library Dictionary Catalog of the Dance Collection: A List of Authors, Titles, and Subjects of Multi-Media Materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library
GV 1593 N498 FAL Ref. Index Table
uses subject headings and has annual issues beginning in 1975 titled Bibliographic Guide to Dance which are useful in 1976,1977, and 1985-1989.

FOLLOW UP ON A FEW GOOD BOOKS:

All four of these books contain an index and many black and white photographs.
Baker, Josephine, and Bouillon, Jo. Josephine GV 1785 B3 A2913 1977
FAL (Chapter 15 is of special interest)
Rose, Phyllis. Jazz Cleopatra: Josephine Baker in Her Time GV 1785 B3 R66
1989 FAL (see the bibliography section on "primitivism and race")
Hammond, Bryan, and O'Connor, Patrick. Josephine Baker
GV 1785 B3 H366 1988 FAL (has colored photographs)
Papich, Stephen. Remembering Josephine GV 1785 B3 P36 FAL
(not as scholarly as Hammond and O'Connor or Rose, but based on interviews)

FINALLY, CONSULT SPECIALIZED NEWS AND PERIODICAL INDEXES:

Again, use the subject heading "Baker, Josephine" to find information.
Index to Periodical Articles By and About Blacks AI 3 039 and
AI 3 04 PCL Ref.
Concentrate on the years 1950-1970, 1973, 1975-1977, 1979, and 1986.
Music Index ML 118 M84 FAL Ref. Index Table
Very helpful except in the years 1949-1950, 1954, 1957-1958, 1961, 1965-1966, 1970-1971, 1978, and 1985-1986.
New York Times Index AI 21 N4 PCL Ref. Index Table (older volumes on shelves)
Try the 1973-1977, 1981, 1986-1987, and 1989-1990 indexes (and the article from 4 February 1990, sec. 7, p.1, by one of Josephine Baker's adopted sons).
Arts and Humanities Citation Index AI 3 A77 PCL Ref. Index Table
(do not miss the July 1989 Dance Magazine and the March 1986 Dancing Times)

DO NOT HESITATE TO ASK ANY LIBRARY EMPLOYEE FOR ASSISTANCE

MASTER JUBA

William Henry Lane was born circa 1825. By 1845, after a series of challenge dances, he was known as Master Juba, the Greatest Dancer in the World. (Juba is a simplified form of giouba, an African step-dance which resembled a jig with elaborate variations.) Unfortunately, he died in 1852 at the age of twenty-seven, of malnutrition and overexertion.

Perhaps since Juba was a Black man and excelled in popular dancing rather than a more prestigious art, such as ballet, his reputation and influence were allowed to be almost forgotten. This makes finding information about him difficult.

This pathfinder was written to assist an undergraduate student in a dance history class at The University of Texas at Austin, to write a four-page paper on Master Juba. I felt the student would need biographical information, historical information, critical analysis of Juba's dancing and influence. I tried to find this information in a variety of sources-online as well as print, but I was not always successful. I included almost every source which mentioned William Henry Lane, unless the entry was very brief or duplicated other sources too closely. I also included some sources which discussed the world of the minstrel show, even if they did not mention Juba by name. I felt it would help the student to understand the context of Juba's life.

I limited my search to materials available at the University of Texas General Libraries.

BIBLIOGRAPHY

Cohen-Stratyner, Barbara Naomi, ed. Biographical Dictionary of Dance. New York: Shirmer Books/Macmillan, 1982.
Comprehensive. Covers a 400 year time span. 3000 entries. Alphabetically arranged.
GV 1785 A1 C58 PCL and FAL REF.

Dickens, Charles. American Notes. Philadelphia: J.B. Lippencott Co., 1868.
Charles Dickens' travel diary. He mentioned a dancer which critics agree is Juba.
823 D 55 am PCL.

DeMille, Agnes. The Book of the Dance. New York: Golden Press, 1963.
Illustrations and black and white photographs.
793.309 D 395b UGL.

Emery, Lynne Fauley. Black Dance. New York: Books for Libraries, Arno Press, 1980.
Scholarly evaluation of dance and dancers. Endnotes follow each chapter.
GV 1624.7N4 E44 1980 UGL.

Frost, Helen. Tap, Caper, and Clog. New York: A.S. Barnes and Co., 1931.
Illustrates steps and provides piano music and lyrics for 15 dances of the type popular on the minstrel stage.
MT 950 F75 MUSIC.

Illustrated London News. London: William Little, 1848.
Prominent London newspaper. Described Juba's dancing on several occasions.
052.II 6 MAIN.

Karpel, Bernard, ed. Arts in America: A Bibliography. Washington, D.C.: Smithsonian Inst. Press, 1979.
Comprehensive 4 volume work. Vol. 1 covers architecture, art of the west, etc. Vol. 2 covers painting and graphic arts. Vol. 3 covers photography, music, and dance. Vol. 4 is the index. Over 20,000 entries.
NX 503 A1 A777 FINE ARTS REF.

Magriel, Paul, ed. Chronicles of the American Dance. New York: Da Capo Press, 1948. (Da Capo Series in Dance).
Covers the American dance "from the Shakers to Martha Graham." A chapter on Juba and the American Minstrelsy which is as Winter states "the cornerstone of Juba's memorial."
GV 1623 M33 1948 FAL.

Paskman, Dailey. "Gentlemen, Be Seated!": A Pargade of the American Minstres. Rev. Ed. New York: Potter, 1976.
Author produced the first radio minstrel show. Popular approach. Index of minstrels and song titles. Illustrations, photographs, piano scores.
PN 3195 P3 1976 FAL.

Reynolds, Harry. Minstrel Memories. London: Alston Rivers LTD. 1928.
The story of the burnt cork minstrelsy in Great Britain from 1836 to 1927. Illustrations, photographs, song lyrics, and handbills. No index to text.
PN 2582 N4 R4 FAL.

Stearns, Marshall and Jean. Jazz Dance: The Story of American Vernacular Dance. New York: Macmillan. 1968.
A thorough historical study of American popular dance. Additional sources are provided, an index, and two helpful appendices: a list of films, and analysis and notation of Afro-American movements.
GV 1623 S67 UGL.

UTCAT. The University of Texas at Austin's online catalog.

Wilmeth, Don B. American & English Popular Entertainment: A Guide to Information Sources. Detroit: Gale, 1980. (Performing Arts Information Guide Series, v.7)
The second part covers specific types of entertainment, such as Wild West shows, vaudeville, and minstrel shows.
GV 1815 W565 PCL REF. and FAL REF.

Wilmeth, Don B. American Stage to World War I: A Guide to Information Sources. Detroit: Gale, 1978. (Performing Arts Information Guide Series, v.4)
Sections on reference aids, theatres, current and suspended theatrical periodicals. Very brief descriptions of each entry. Useful entries on minstrel shows and minstrelsy.

Wittke, Carl. Tambo and Bones: A History of the American Minstrel Stage. Durham: Duke Univ. Press, 1930.
Discusses the history and techniques of the American minstrel show. Index.

Turabian, Kate L. A Manual for Writers of Papers, Theses, and Dissertations. 5th Ed. Chicago: Univ. of Chicago Press, 1987.
Used annotated bibliographies form 10.36.

A PATHFINDER ON MASTER JUBA
(William Henry Lane)

STEP ONE: To get a general idea of who Juba was, try using biographical sources:

Cohen-Stratyner, Barbara Naomi, ed. Biographical Dictionary of Dance. New York: Shirmer Books/Macmillan, 1982. GV 1785 A1 C58 FAL REF and PCL REF

Southern, Eileen. Biographical Dictionary of Afro-American and African Musicians. Westport, Conn.: Greenwood Press, 1982. ML 105 S67 1982 PCL REF

Both of these dictionaries are arranged alphabetically, and Juba is listed under his real name--Lane, William Henry--in both. The Southern entry has a list of other sources to consult. There is a key to her abbreviations at the end of the volume, a list for books and a separate one for magazines and newspapers.

STEP TWO: Try the card or online catalog for sources on your topic.

There isn't anything helpful under his names, but try subject and title keyword searches under terms such as "Black Dance", "Jazz Dance", " Minstrel", and "Minstrelsy".

STEP THREE: To get to articles in magazines, newspapers, and books try an index:

Karpel, Bernard, ed. Arts in America: A Bibliography. Washington, D.C.: Smithsonian Inst. Press, 1979. NX 503 A1 A777 FAL REF

This is a comprehensive 4 volume set. Vol. 4 is the index--Look under Juba. This will refer you to entries in Vol. 3.

STEP FOUR: Perhaps the most valuable sources are these books which discuss Juba's influence:

Emery, Lynne Fauley. Black Dance. New York: Books for Libraries, Arno Press, 1980. GV 1624.7 N4 E44 1980 UGL

Magriel, Paul, ed. Chronicles of the American Dance. New York: Da Capo Press, 1948. (Da Capo Series in Dance). GV 1623 M33 1948 FAL

Stearns, Marshall and Jean. Jazz Dance: The Story of the American Dance. New York: Macmillan. 1968. GV 1623 S67 UGL

The Stearns and Emery provide an index and endnotes for further study. The Magriel book has a chapter which calls itself "the cornerstone of Juba's memorial."

STEP FIVE: You may also want to look at books on the minstrel shows to help understand the historical setting of Juba's performances.

Paskman, Dailey. "Gentlemen, be Seated!": A Parade of the American Minstrels. Rev. Ed. New York: Potter, 1976. PN 3195 P3 1976 FAL

Reynolds, Harry. Minstrel Memories. London: Alston Rivers Ltd. 1928. PN 2582 N4 R FAL

Wittke, Carl. Tambo and Bones: A History of the American Minstrel Stage. Durham: Duke Univ. Press, 1930. PN 3195 W5 FAL

STEP SIX: Almost every article on Juba will mention that the Illustrated London News and Charles Dickens described him, so you might want to look for yourself:

Dickens, Charles. American Notes. Philadelphia: J.B. Lippencott Co., 1868. 823 D 55 am PCL. Page 218.

Illustrated London News. London: William Little, 1848. 052.II 6 MAIN. Dates: 6-24, 7-1, 8-5, 1848.

STEP SEVEN: Perhaps you would like to see a sample of the type of music and dances popular on the minstrel stage:

Frost, Helen. Tap, Caper, and Clog. New York: A.S. Barnes and Co., 1931. MT 950 F75 FAL

Frost includes piano music, lyrics, dance instructions with llustration for fifteen popular songs.

FAL and MUSIC = Fine Arts Library
PCL and MAIN = Perry-Castaneda library
UGL = Undergraduate library

IF YOU NEED FURTHER ASSISTANCE--ASK A LIBRARIAN!

PART I

Copacetic: (origin unknown) "Very satisfactory; fine and dandy."

(Webster's III)

While the origins of the word "copacetic" are disputed, there is no doubt as to the identity of the man who made it popular: Bill "Bojangles" Robinson. Arguably the best tap dancer of all time (with tough competition from Fred Astaire), Robinson was a well-loved dancer/ actor/ choreographer in vaudeville, Broadway theatre, and film whose career stretched from the 1890's to his death in 1949. He is probably most famous for his roles in several films co-starring Shirley Temple; these roles have also been his most infamous as far as some historians of black culture are concerned. He has been accused of being an "Uncle Tom" due to the contented slave stereotypes he often played. Unfortunately, stereotypical roles were the only ones available to black performers working in Hollywood at that time. Despite this, Robinson's talent shone through, and his influence on American dance and culture extends to the present.

This pathfinder on Bill Robinson is intended for Kelly Bowers, a student at The University of Texas at Austin (UT) enrolled in Professor Ann Daley's undergraduate course on dance in the United States. The student are expected to produce a 4-page paper about her topic for a special symposium on black dance in America. The pathfinder should contain more than enough sources from which the student can choose. It will give the student access to directories, encyclopedias, monographs, sourcebooks, and magazine, newspaper, and journal articles about Bill Robinson's career, personal life, and the social context in which he lived and performed. All sources, which are both popular and scholarly, were researched and are available at the UT General Libraries and the Harry Ransom Humanities Research Center (HRHRC) at UT. Sources were discovered using UTCAT, DIALOG online databases, and serendipitous browsing and were selected on the basis of their relevance to Robinson or his career.

PART II

Citation style from:
Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations . 5th ed. Chicago: University of Chicago Press, 1987.

Abbreviations:
PCL= Perry-Castaneda Library
FAL= Fine Arts Library
UGL= Undergraduate Library
HRC= Humanities Research Center

Dictionaries and Directories

Mapp, Edward. Directory of Blacks in the Performing Arts. 2d ed. Metuchen, N. J.: Scarecrow Press, Inc., 1990.
PN 1590 B53 M3 1990 (PCL Reference)

This source provides brief biographical information on black performers, past and present, in outline form. Includes data such as dates of birth and death, honors, career data, clubs, filmographies, memberships, and television and theatre appearances. Performers are listed alphabetically and are included in an index at the rear that classifies each person by area of expertise (i.e. actor, singer, choreographer, etc.).

Woll, Allen L. Dictionary of the Black Theatre: Broadway, Off-Broadway, and Selected Harlem Theatre. Westport, Conn.: Greenwood Press, 1983.
PN 2270 A35 W64 1983 (FAL Reference)

Covers information " by, about, with, for, and related to blacks" in the American theatre from 1898 to 1981. Part I describes over 300 plays, musicals, and revues and includes: plot summaries, critical commentary, historical context, names of "creative personnel" (i.e. casts, producers, directors, writers, composers, etc.), lists of cast characters and songs, opening dates and theatre, and number of performances. Part II gives biographies of creative personnel and major organizations and includes credits, dates performed, and a biographical sketch. There is an index and three appendices: a chronology of shows, a discography of shows, and a bibliography of black theatre. Cross-references are indicated by asterisks. Contains excellent information on Robinson and cross-references and description of shows allows the student to find additional information on Robinson, his performances, and his colleagues.

Encyclopedias and Sourcebooks

Bogle, Donald. Blacks in American Film and Television: An Encyclopedia. New York: Garland Publishing Co., 1988.
PN 1995.9 N4 B58 1988 (PCL Reference)

Encyclopedia with separate sections for performers, movies, television series, and television movies, specials, and mini-series. Includes a bibliography and an index. Offers some analysis of Robinson's roles and stereotypes. Student can also find information on a few of Robinson's films like The Littlest Rebel and Stormy Weather.

Sampson, Henry T. Blacks in Black and White: A Sourcebook on Black Films. Metuchen, N. J.: Scarecrow Press, 1977.
PN 1995.9 N4 S2 (PCL Reference)

Gives an overview of all-black films, their casts and directors with short biographies and film synopses. Includes data on the earlier, less well-known films in which Robinson appeared

and a photograph of him in one of them.

New York Times Encyclopedia of Film. New York: New York Times Book Co., 1984.
PN 1993.45 N4 1983 V.1-13. (PCL Reference)
Volumes cover New York Times articles on major film figures and events from 1896 to 1979. Facsimile articles reprinted in the volumes with separate index volume for easy access. Several interesting citations on Robinson in this source.

Weiner, David J. ed. The Video Sourcebook. Detroit: Gale Research, Inc., 1990.
PN 1998 N4935 12th 1991 V.1-2 and supplements. (PCL Reference)
A guide to over 60, 000 offerings on nearly every conceivable subject that are available on video formats such as VHS, Beta, and videodisc. Includes titles, running time, credits, release date, rating (R; PG-17; X), and whether it is in color or black and white. Title, subject, and cast indexes.
Robinson is in the cast index.

Bibliographies and Indexes

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Publishing Inc., 1989.
GV 1594 A33 1989 (FAL Reference)
The only major bibliography of books and articles on black dance. Covers all aspects of black dance in the Western Hemisphere from the beginning of slavery to 1988 . Arranged alphabetically by title/author with reference numbers. Index. No page numbers are given. Copious references to articles on Robinson.

New York Public Library, Dance Collection. Dictionary Catalog of the Dance Collection: A List of Authors, Titles, and Subjects of Multi-media Materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library. New York: New York Public Library, Astor,Lennox, and Tilden Foundations, 1974.
GV 1593 N498 V.1-10 (FAL Reference)
Contains citations of books, articles, and visual and sound recordings from the Dance Collection at the NYPL. Index volume. Includes several references to materials on Robinson.

New York Public Library, Dance Collection. Bibliographic Guide to Dance. Boston: G. K. Hall, 1975-.
GV 1594 N483 (FAL Reference)
Supplement to the Dictionary Catalog.

Monographs

Haskins, Jim, and N. R. Mitgang. Mr. Bojangles: The Biography of Bill Robinson. New York: William Morrow and Co., 1988.
GV 1785 R54 H37 1988 (FAL)
The only biography devoted solely to Bill Robinson. Detailed and somewhat chatty, it is well researched and detailed. The authors defend Robinson from his detractors.

Emery, Lynne Fauley. Black Dance From 1619 to Today. Princeton, N. J.: Princeton Book Company, 1988.
GV 1624.7 A34 E43 1988 (FAL)
A basic reference source for in-depth research on black dance. Covers black dance in the Western Hemisphere from 1619 to the present. Several pages on Robinson and great background information and bibliography.

Long, Richard A. The Black Tradition in American Modern Dance. New York: Rizzoli, 1989.
GV 1624.7 A34 L66 1989 (FAL)
Excellent photographs and interesting but somewhat fluffy text. Several mentions of Robinson.

Stearns, Marshall Winslow and Jean Stearns. Jazz Dance: The Story of American Vernacular Dance. New York: Macmillan, 1968.
GV 1623 S67 (FAL)
This book is quoted often in other sources on black dance as being the best book on American popular dance. Interesting analysis of Robinson's career and personality.

Ames, Jerry and Jim Siegelman. The Book of Tap: Recovering America's Long Lost Dance. New York: D. McKay, Co., 1977. GV 1794 A45 (FAL)
A very good and thorough history of tap dance. Includes material on Robinson and his peers.

Marx, Trina. Tap Dance: A Beginner's Guide. Engelwood Cliffs, N.J.: Prentice-Hall, Inc., 1983.
GV 1794 M27 1983 (FAL)
Gives basic lessons in tap dance and tap dance history. Attempts to tie in top dancers with certain steps. Short history in back of book. Loving mentions of Robinson and references to particular steps he performed.

Isaacs, Edith J. R. The Negro in American Theatre. New York: Theatre Arts, Inc., 1947.
PN 2286 I8 (FAL; UGL)
Published while Robinson was still alive. Gives contemporary opinions of Robinson's career.

Unexamined Sources

Boskin, J. Review of Mr. Bojangles: the Biography of Bill Robinson, by Jim Haskins and N. R. Mitgang. In The Journal of Southern History 56 (n. 1 1990): 146-147.
Film 7149 (UGL)

Cripps, T. R. Negro in America Film 1900-1942. New York: Oxford University Press, 1977.
PN 1995.9 N4 C7 (PCL)

Delameter, Jerome. Dance in the Hollywood Musical. Ann Arbor: UMI Research Press, 1981.
GV 1774 1981 (FAL)

Goldberg, G. J. Review of Mr. Bojangles: the Biography of Bill Robinson, by Jim Haskins and N. R. Mitgang. In New York Times Book Review, June 1988: 45.
Film 9864 1988 June (PCL)

Hughes, Langston, and Milton Meltzer. Black Magic: a Pictorial History of Black Entertainers in America. New York: Bonanza Books, 1967.
PN 2286 H75 1967B (HRC)

Bill "Bojangles" Robinson (1878-1949) was an influential and well-loved black tap dancer who performed in vaudeville, Broadway theatre, and film. He is perhaps best known for his films co-starring Shirley Temple. This pathfinder is intended for research on Bill Robinson himself, but those interested in the study of black performers in vaudeville, film, and theatre in the early twentieth century may also benefit from the sources listed.

Starting Your Search

Before any in-depth research can be done, you should know something about your topic. Dictionaries and directories give you short, concise information on your topic such as birth and death dates, short biographies, lists of films, or career synopses. The following sources give excellent basic information on Robinson's career:

Mapp, Edward. Directory of Blacks in the Performing Arts. 2d ed. Metuchen, N. J.: Scarecrow Press, Inc., 1990.
PN 1590 B53 M3 1990 (PCL Reference)

Woll, Allen L. Dictionary of the Black Theatre: Broadway, Off-Broadway, and Selected Harlem Theatre. Westport, Conn.: Greenwood Press, 1983.
PN 2270 A35 W64 1983 (FAL Reference)

Finding Out More

The next step is to search your subject in the card and computer catalogs. You may also want to use a bibliography--a list of books and articles on a subject.

When searching UTCAT under "Robinson, Bill" , you will find one biography :

Haskins, Jim, and N. R. Mitgang. Mr. Bojangles: The Biography of Bill Robinson. New York: William Morrow and Co., 1988.
GV 1785 R54 H37 1988 (FAL)

. .....and from Book Review Index, the reviews:

Boskin, J. Review of Mr. Bojangles: the Biography of Bill Robinson, by Jim Haskins and N. R. Mitgang. In The Journal of Southern History 56 (1990): 146-147.
Film 7149 (UGL)

Goldberg, G. J. Review of Mr. Bojangles: the Biography of Bill Robinson, by Jim Haskins and N. R. Mitgang. In New York Times Book Review, June 1988: 45.

Film 9864 1988 June (PCL)

You can find several books with good information on Robinson by searching for titles and subjects using terms such as "black", "negro", "theatre", "film". Among them:

Bogle, Donald. Blacks in American Film and Television: An Encyclopedia. New York: Garland Publishing Co., 1988.
PN 1995.9 N4 B58 1988 (PCL Reference)

Sampson, Henry T. Blacks in Black and White: A Sourcebook on Black Films. Metuchen, N. J.: Scarecrow Press, 1977.
PN 1995.9 N4 S2 (PCL Reference)

Emery, Lynne Fauley. Black Dance From 1619 to Today. Princeton, N. J.: Princeton Book Company, 1988.
GV 1624.7 A34 E43 1988 (FAL)

For lists of articles and books

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Publishing Inc., 1989.
GV 1594 A33 1989 (FAL Reference)

New York Public Library, Dance Collection. Dictionary Catalog of the Dance Collection: A List of Authors, Titles, and Subjects of Multi-media Materials in the Dance Collection of the Performing Arts Research Center of the New York Public Library. New York: New York Public Library, Astor, Lennox, and Tilden Foundations, 1974.
GV 1593 N498 V.1-10 (FAL Reference)

Flicks

To find out whether Robinson's films are available on video, go to:

Weiner, David J. ed. The Video Sourcebook. Detroit: Gale Research, Inc., 1990.
PN 1998 N4935 12th 1991 V.1-2 and supplements. (PCL Reference)

Check your local library or video store for Robinson's films on video.

Introduction. Arthur Mitchell is a novelty. He straddles two worlds that up to his arrival were distinctly separate: Black culture and Classical Ballet. The result has been has been a dichotomy of roles for Mitchell; a Black man in the Ballet world and a Ballet dancer in the Black world.

Following his graduation from New York's High School of Performing Arts, Mitchell accepted a scholarship to study at the School of American Ballet. He performed Modern Dance while studying at this institution, but upon graduation accepted an offer to join the New York City Ballet, the first Black to do so. His career with the NYC ballet was memorable, proving Allen Huges comment that Mitchell's success was not because he was" a Negro. He won his place in the New York City Ballet because he [was] a superior dancer."

Mitchell's dance career might have continued on with the NYC Ballet, if not for the assassination of Dr. Martin Luther King, Jr. This event forced Mitchell to look about and question his role as both a dancer and as a Black. The result was the forming of the Dance Theatre of Harlem early in 1968. The DTH's mission, as Mitchell himself stated it was to "prove that a black ballet school and a black ballet company are the equal of the best of their kind, anywhere in the world. It's talent and training, not the color of your skin, that makes a ballet dancer." This belief in the inner talent and not the outer form is still the guiding force of Mitchell and the Dance Theartre of Harlem into the 1990's.

This pathfinder is designed to aid both the knowledgeable and beginning dance aficionado in discovering reliable sources of

information concerning Arthur Mitchell and his career. As a result, the researcher will be able to discover biographical details on Arthur Mitchell, the history and professional scope of his school, the Dance Theatre of Harlem, and finally, some sense of the importance of Mitchell and his work in the Arts community.

Methodology. In this aid, sources have been selected to fulfill three criteria concerning needed information:

1) biographical information on Mitchell both during his performing days with the New York City Ballet and later as director of the Dance Theatre of Harlem

2) commentary on the Dance Theatre of Harlem, including instructional-methodology, past performances and future goals

3) DTH principles and dancers that have gone on to influence either the Dance or Black communities.

Many different types of sources were consulted in the course of researching this pathfinder. However, they can be classified under three different styles: 1) reference biographies; 2) specialty monograph indexes; and 3) general and specialty periodical indexes. All three types were found in academic libraries (PCL and Fine Arts) or archives (HRHRC).

As a final note, it should be stated that there is no definitive work on Arthur Mitchell at this time. As a result, the search for sources for this path finder began with UTCAT, went on to reference biographies and specialty indexes, and finished with periodical indexes. All recommendations for this pathfinder have been evaluated for clarity, accuracy and timeliness of information.

BIBLIOGRAPHY

BIBLIOGRAPHIES

Adanczyk, Alice J. *Black Dance: An Annotated Bibliography.* New York: Garland Publishing, Inc., 1989.
The author notes this is a "first attempt to compile published material documenting black dance in all its forms." It is illustrated with black and white photographs and the entries are numbered sequentially. Access is afforded via a single alphabetical Subject index. The entries themselves are "lightly" annotated. Both subject headings "Arthur Mitchell" and "Dance Theatre of Harlem"yield many sources. GV/1595/A33--FINE ARTS LIBRARY

New York Public Library. *Dictionary Catalog of the Dance Collection.* Boston: G. K. Hall, 1974.
This is a wonderful publication of the New York Public Library. It employs a single alphabet over a multi-volume set with annual Bibliographic Guide to Dance. It lists reviews, clippings, articles, and photographs of the Performing Arts Research Center, NYPL. Notes many still photographs of Mitchell while he was with the New York City Ballet as well as the Dance Theatre of Harlem. GV/1594/N483--FINE ARTS LIBRARY

General Reference

Koegler, Horst, ed. *The Concise Oxford Dictionary of Ballet.* 2nd ed. New York: Oxford University Press, 1982.
This book attempts to cover as much as the dance scene as possible. It is a single alphabet reference work with definitions of terms, reviews of classic works and biographies. Arthur Mitchell is indexed in this work under his last name and has a good, abeit small biography. GV/1585/K6313--FINE ARTS LIBRARY

Chujoy, Anatole, comp. and ed. *The Dance Encyclopedia.* Revised and enlarged ed. New York: Simon and Schuster, 1967.
This work is in a single alphabet and has long articles on many aspects of dance--modern, ballet, ethnic, etc. There are references to both Arthur Mitchell and some of his choreographed works (as well as the works produced by Balanchine in which he appeared). Access is either by "Mitchell" or a particular work. GV/1585/C5 --FINE ARTS LIBRARY

Clarke, Mary and Clement Crisp. *The Ballet Goer's Guide*. New York: Knopf, 1981.
The Introduction to this work states that it deals with "the most important and significant [ballet] creations of our time as represented by the major companies of our time." This is a good source of introductory material for some of Arthur Mitchell's most noted roles. Access is via a single alphabet index. GV/1787/C563--FINE ARTS LIBRARY

Shook, Karel. *Elements of Classical Ballet Technique as Practiced in the School of the Dance Theatre of Harlem*. New York: Dance Horizons, 1977.
This is a guide to how ballet is taught at the Dance Theatre of Harlem. Describes what parts of the classical repertoire is emphasized, and class procedures and expectations. The preface is a good source for a quick "insider's" look at the DTH. Shook was Dance Master for the DTH prior to his death and knew Mitchell intimately. GV/1788/S485--HARRY RANSOM CENTER

Biography

Emery, Lynne Fauley. *Black Dance*. New York: Books for Libraries, 1980.
This is a reprint of an earlier work: *Black Dance in America from 1619 to 1970,* and is a good source for normally unindexed material,i.e. personal interviews, playbills, programs and the like. The "Sources Consulted" index is divided into four categories: Periodicals, Newspapers, Books, and Unpublished Material. Has a good three page Biography on A. Mitchell. Access is alphabetical.

Cohen-Stratyner, Barbara Naomi. *Biographical Dictionary of Dance*. New York: Schimer Books, 1982.
This work is arranged alphabetically, and so is easy to access Mitchell's biography. Mentions some of his choreograped works such as "Rhymetron" or "Biosfera." A good secondary choice for biographical information. GV/1785/A1/C58--FINE ARTS LIBRARY

Indexes

Arts and Humanities Citation Index. Philadelphia: Institute for Scientific Information, 1973-1990.
The usefulness in this particular work is the ability to determine who has quoted any particular work on Arthur Mitchell and/or the DTH. This gives the researcher further leads to possibly fresh material. The work is put out in yearly cumulations and in three

volumes. Looking under Arthur Mitchell in the "Citation Index" will direct the reader to the "Source Index" for the bibliographic citation. AI/3/A77--PCL

Humanities Index. New York: H. W. Wilson, 1975-1989.

According to the publisher this index has been "edited specifically with the student...who wants more depth in a subject." It is a useful tool to keep abreast of occurrences in the performing arts. It has a single subject-author index and oft times lists reviews of DTH performances. AI/3/H5844--PCL

McNeil, Barbara and Miranda C. Herbert, eds. *Performing Arts Biography Master Index: a consolidated index to over 270,000 biographical sketches of persons living and dead as they appear in over 100 of the principal biographical dictionaries to the performing arts*. 2nd ed. Detroit, Michigan: Gale Research Company, 1981.

Gives sources of biographical information in the performing arts, including dance. It is in a single alphabet and though not extensive or in depth can be a good place to start a basic fact finding tour.Arthur Mitchell has three notations under his name. PN/1583/M37--PCL

Readers Guide to Periodical Literature. New York: H. W. Wilson Company, 1970-1989.

This is the popular standby for periodical searching. The author and subject entries are a single alphabet. More popular articles about Mitchell and the Dance Theatre of Harlem can be found year to year in this source by either entry point. AI/3/R4--PCL

New York Times Index. New York: The New York Times Company, 1960-1990.

The great thing about using the *New York Times Index* is that it is arranged in dictionary form with quite a number of cross references to other names and topics. Arthur Mitchell is one of the "Big Apple's" favorite sons and a month rarely goes by with out some mention of him and his work in the NY Times. AI/21/N4--PCL

Hallie Q. Brown Memorial Library. *Index to Periodical Articles by and About Blacks*. Boston: G. K. Hall & Company, 1973-1989.

Formerly known as Index to Selected Periodicals this work is an "index to significant Black journals which are either not indexed or incompletely indexed elsewhere." It is a single alphabet and the 29

sources it draws from are useful to find Black perspective work on Mitchell and DTH. AH/3/O39--PCL.

Periodicals and Newspapers

New York Times. New York: New York Times Company.

Arthur Mitchell is a native of New York and his school is in Harlem. The *NY Times* devotes a lot of space to the Arts and DTH gets its fair share of reviews and profiles. Access to the *NY Times* is via the *New York Times Index*. MICROFORMS--PCL LEVEL 1

"Arthur Mitchell and the Dance Theatre of Harlem." *Dance Magazine*, March 1970, 52-64.

This is a good piece to get an overall view of Mitchell's life and professional career. It was written at a cusp in his life; when he was still dancing with the New York City Ballet and his newly created Dance Theatre of Harlem was debuting. In addition to this article, *Dance Magazine* has published several other notable pieces on DTH and Mitchell. Access to *Dance Magazine* is via a number of indexes, among them the *Humanities Index*. FILM 17,884--FINE ARTS LIBRARY

Backlund, R. "From a Garage on West -152nd- Street, a Ballet Company Soars to Moscow." *Smithsonian Magazine*. 19(4): 1988, 28-34.

This article brings the reader almost up to date with Mitchell and the Dance Theatre of Harlem. It shows the tremendous growth of DTH's popularity as well as its ever expanding repertorie. Access to *Smithsonian Magazine* is through the *Reader's Guide to Periodical Literature*. AS/30/S6--PCL

Miscellaneous Sources

University of Texas. *On-Line Public Access Catalog.: UTCAT*.

This modern day successor to the Venerable Card Catalog can speed up your search for relevent titles five-fold. For Arthur Mitchell, look under "Ballet-Black Dancers" in the "Subject" files and "Dance Theatre of Harlem" in "Title Keyword."

Public Broadcasting Television.

Though not a "refence source" per se, PBS has put on dance programs in the past featuring eithr Arthur Mitchell or the Dance Theatre of Harlem. A close watch of the Program Guide will yield interesting viewing over time.

All references are cited using:

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 5th ed. Revised and expanded by Bonnie Birtwistle Honigsblum. Chicago: University of Chicago Press, 1982.

HOW TO FIND IT GUIDE TO ARTHUR MITCHELL'S LIFE AND WORK FROM BOOKS, PERIODICALS AND INDEXES

STEP 1: Start with the Online Catalog to focus in on Blacks in Dance.

Look in Subject Catalog under "Ballet--Black Dancers" and "Dance Theatre of Harlem"

Step 2: Check some general guides to the Ballet to gain a basic understanding of the principal works and workings of the Ballet.

Clarke, Mary and Clement Crisp. *The Ballet Goer's Guide.* New York: Knopf, 1981. GV/1787/C563

Synopsis of the plots of most major Ballets in the Twentieth century. Will describe two of Mitchell's greatest pieces: "Agon" and "A Midsummer's Night Dream."

Step 3: Move on to specific books about the subject.

These works give a concise view of the world of Black dance and black ballet in particular

Emery, Lynne Fauley. *Black Dance.* Reprint Ed. Palo Alto, California: National Press Books. 1980. GV/1624.7/A34/E43

Shook, Karel. *Elements of Classical Ballet as Practiced in the School of the Dance Theatre of Harlem.* New York: Dance Horizons,1977. GV/1788/S485

Step 4: Broaden your knowledge of the dancer and his works with specialized dictionaries and bibliographies.

These three works have good bibliographies on either "Arthur Mitchell" or "Dance Theatre of Harlem"

New York Public Library. *Dictionary Catalog of the Dance Collection.* Boston: G. K. Hall, 1974. GV/1593/N498

Adanczyk, Alice J. *Black Dance: An Annotated Bibliography.* New York: Garland Publishing, Inc. 1989. GV/1595/A33

Cohen-Stratyner, Barbara Naomi. *Biographical Dictionary of Dance.* New York: Schumer Books. 1982. GV/1785/A1/C58

Step 5: The evolution of your topic over time can be tracked with articles from select sources.

These two articles give a good overview of Arthur Mitchell's career from the late 1950's to the late 1980's.

"Arthur Mitchell and the Dance Theatre of Harlem." *Dance Magazine.* March 1970, 52-64. GV/1580/D246

Backlund, R. "From a Garage on West -152nd- Street, a Ballet Company Soars to Moscow." *Smithsonian Magazine.* 19(4): 1988, 28-34. AS/30/S6

Step 6: Periodical and Newspaper index literature sources will fill in the biographical details.

Arts and Humanities Citation Index. Philadelphia: ISI, 1975- AI/3/A77

Index to Periodical Articles by and About Blacks. Boston: G. K. Hall & Co., Annual 1960-. AI/3/O39

Reader's Guide to Periodical Literature. New York: H. W. Wilson, 1900-. AI/3/R4

--.*New York Times Index.* New York: New York Times Co. 195?- AI/21/N4

Step 7: Keep abreast of your topic with regular Newspaper Columns.

"Dance" *The New York Times.*

Authoritative commentary on the New York dance scene by eloquent, knowledgable writers.

Step 8: Watch the TV log for dance programs on Public Broadcast Television. In addition, there are many fine videos (reviewed, but unavailable) of Mitchell and the Dance Theatre of Harlem that show the man and his work in the medium for which it was designed. And finally...

IF IN DOUBT, ASK YOUR LIBRARIAN

The ballet Giselle tells the story of a young girl who unwittingly falls in love with a nobleman and, upon discovering he is already betrothed, is overcome with grief, goes mad, and, depending upon the version, either stabs herself to death or dies of a broken heart. In the second act Giselle is called from her grave to join the Wilis,

> affianced maidens who have died before their wedding-day, but are unable to rest peacefully in their graves, since they could not satisfy during life their passion for dancing. . . .[A]t midnight they rise up and gather in bands on the highway, and lure any young man they meet to dance with them until he falls dead. (Beaumont, 18)

Giselle's lover enters the forest to visit her grave and is discovered by the Wilis. Giselle protects him until dawn, when the Wilis return to their graves, bids him farewell and disappears from his sight forever.

Ever since its introduction in Paris on June 28, 1841, Giselle has remained in production around the world. Throughout its history Giselle has been modified in many ways. Its story, music and choreography have all undergone changes. However, until Dance Theatre of Harlem's production, Giselle's setting has always remained in Germany. In 1984 Arthur Mitchell, director of the Dance Theatre of Harlem, reset the ballet in pre-Civil War Louisiana. Instead of the star-crossed love between a nobleman and peasant, the new production depicted the love of a free black peasant for a Creole of a higher class. This change of setting was welcomed by most individuals as exciting and innovative, and, in 1984, the Dance Theatre of Harlem received an award for its production of Giselle.

This pathfinder is designed for undergraduates and is intended to be used in the Fine Arts, Perry Castaneda and Undergraduate Libraries at the University of Texas at Austin. It will cover the subject of Dance Theatre of Harlem's Creole Giselle and will include background information as well as information specifically on the production. Because my audience

is undergraduates I limited my monographs to those which were well written, easy to read, had short chapters with informative section headings, and had good indexes. The indexes I included on my pathfinder were those with a simple filing structure, i.e. the Humanities Index, and included coverage of 1984. I chose the CD-Rom version of Reader's Guide to Periodical Literature because it was easy to use and covered the appropriate years. I viewed several videos and included those which were entertaining, informative and had clear pictures and good sound. Also, in order to make my pathfinder easy to use I included call numbers and locations with each source.

I began my search for information on the subject with UTCAT, the online catalog at the University of Texas at Austin. I found several sources on the history of Giselle, as well as a selection of videos of the ballet, but was unable to locate any monographs on Dance Theatre of Harlem's version of the ballet. I next consulted several indexes in order to locate articles on the topic. I found a few good articles, one of which mentioned that Gary B. Mills' The Forgotten People: Cane River's Creoles of Color had been used by the company in the preparation of their roles. I decided to include this source as part of the background material in my pathfinder. Because I considered it vital that a visual presentation of Giselle be a part of any study of the subject, I included two videos dealing with Giselle on my pathfinder; however, neither included the Dance Theatre of Harlem version of the ballet. I searched the University of Texas General Libraries, Austin Public Library, OCLC, The Video Source Book and Blockbuster Video but unfortunately was unable to locate a video of Dance Theatre of Harlem's production of Giselle. Because this pathfinder is being created in conjunction with an undergraduate class, I was able to discover the information needs of my client more readily. After interviewing the student writing the paper on my topic, I modified my pathfinder to include articles that concentrated on the artistic process of transferring Giselle to its Creole setting.

Dance Theatre of Harlem's Creole Giselle: An Annotated Bibliography

Style Guide: Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations, 5th ed., Chicago: The University of Chicago Press, 1987.

Background Material

History of Giselle

Beaumont, Cyril W. The Ballet Called Giselle. New York: Dance Horizons, 1969.
Call Number: GV 1790 G5 B4 1969 (Fine Arts Library)

Gives history of the ballet. Describes the development of the Romantic Ballet; the genre of which Giselle is a part. Has forty-six illustrations and photos of the ballet. Provides information on the choreographer and composer of the Giselle; its sets, scenery and costumes; as well as on the original interpretations of the chief roles. Analyzes the ballet scene by scene. Has a good subject/name index.

Hering, Doris. American Ballet Theatre's Romantic Lovers: Giselle & Albrecht. New York: Dance Horizons, 1981.
Call Number: GV 1790 G5 (Fine Arts Library)

Gives a history of the ballet. Has a brief outline of the story of the ballet. The bulk of the book is devoted to photos of different Giselles and Albrechts. Each couple has a brief essay devoted to their portrayal of the roles. Differences in each couple's interpretation of Giselle is evident. The photos of the ballet give the reader a real feel for the ballet. Index is good.

Terry, Walter. Ballet Guide: Background, Listings, Credits, and Descriptions of more than Five Hundred of the World's Major Ballets. New York: Dodd, Mead & Company, 1976.
Call Number: GV 1790 A1 T47 (Fine Arts Library)

Alphabetic arrangement of the ballets. For each entry a brief history of the ballet is given. The Giselle entry includes a discussion of different versions of the ballet, a detailed description of the plot and action of the ballet, and a list of the famous dancers who have portrayed Giselle and Albrecht.

Creole Society

Mills, Gary B. The Forgotten People: Cane River's Creoles of Color. Baton Rouge, LA: Louisiana State University Press, 1977.
Call Number: F 377 N4 M54 (Perry Castaneda Library)

Well written and entertaining. Outlines the social structure of rural Creoles of color in Louisiana, specifically those living in Cane River before the Civil War. Describes in detail the social stratification, based on the ratio of negro blood to caucasian blood, of nonwhites. Outlines all aspects of life for the Creole of color. Includes a section on marriage customs. Has a good subject index.

Indexes

Paper Indexes

Greenspan, Joanna ed. Humanities Index. New York: H.W. Wilson, 1974- .
Call Number: A1 3 H5844 Ref (Fine Arts Library-Reference and Perry Castaneda Library-Reference)

Subjects indexed include archaeology and classical studies, area studies, folklore, history, language and literature, performing arts, philosophy, religion and theology, and related subjects. Indexes English language magazines. Authors and subjects are in a single alphabetic list. Use subject heading "Dance Theatre of Harlem."

New York Times Index. New York: New York Times Co., 1913- .
Call Number: A1 21 N4 (Year) (Perry Castaneda Library-Reference)

Provides access to the contents of the New York Times. Subjects and names appear in a single alphabetic listing. Includes brief abstracts of the articles. Entries are arranged chronologically under each subject and include date, section, page and column of ANew York Times in which item appears. Articles on Dance Theatre of Harlem can be found under the heading "Dancing." Use subject heading "Dance Theatre of Harlem" for the dates of pertinent articles under "Dancing."

Performing Arts Research Center. Bibliographic Guide to Dance.
Boston: G.K. Hall & Co., 1974- .
Call Number: GV 1594 N483 (Fine Arts Library-Reference)

Alphabetic index of books, videos, movies, primary material (such as costumes), photographs, and articles. Indexes magazines published around the world, language is indicated in the citation. Lots of cross references. Use subject heading "Dance Theater of Harlem" or "Giselle (Franklin after Petipa, M)."

Electronic Indexes

WilsonDisc: Readers Guide to Periodical Literature. Bronx, N.Y.:
H.W. Wilson, 1983- .
Location: Undergraduate Library-Reference

Provides access to a large variety of subjects. Covers the period from 1983 to the present. Has two search modes: "Browse" and "Wilsearch." In the "Browse" mode, items can be accessed by subject. In "Wilsearch" articles can be accessed by subject, author and title. The Undergraduate Library provides a handout which describes both of these search modes. Use subject heading "Dance Theatre of Harlem."

Articles on Dance Theatre of Harlem's Giselle

"A Ballet Transformed: Two Views of the London Season by Dance Theatre of Harlem highlighted by new Giselle," Dance And Dancers, no. 417 (September 1984): 10-13.
Call Number: GV 1580 D155 (Fine Arts Library)

Black and white photos. Good in depth review of the production. Detailed description of the different aspects of the piece; including, costumes, sets, and characterizations of the different roles.

Flatow, Sheryl. "True to the Spirit; Dance Theatre of Harlem is boldly resetting the Perrot-Coralli Classic, Giselle, in the Creole ambiance of Louisiana," Ballet News: The Magazine of Dance v.6, no. 3 (September 1984): 11-14.
Call Number: GV 1787 B2745 (Fine Arts Library)

Excellent article. Black and white photos of rehearsals for the production. Has interviews with Arthur Mitchell; Frederic Franklin, who staged the production; and Carl Michel, set and costume designer. Includes a discussion of the version of the score chosen for the production.

Rosenwald, Peter J. "The bayou lady: DTH's Creole Giselle," Dance Magazine v.58, no. 9 (September 1984): 58-65.

Call Number: GV 1580 D46 (Fine Arts Library)

Color photos of the ballet. How and why the new setting was chosen; background on the dancers who portray the lead characters in Giselle.

Taylor, Burton. "How the Creole 'Giselle' Took Form." New York Times, 14 October 1984, sec.II, p.18.
Location: U.S. Newspapers:New York - Microfilm (Perry Castaneda Library-Level 1)

Detailed interview with Carl Michel who designed the costumes and sets for the Dance Theatre of Harlem's Giselle. Includes information on his research into the costumes and settings of Creole Louisiana.

Giselle on Video

Video Guides/Indexes

Levine, Robert. Guide to Opera & Dance on Videocassette: over 175 Reviews of Opera, Dance, and Concert Performances. Mount Vernon, NY: Consumers Union, 1989.
Call Number: MC 1700 L49 1989 (Fine Arts Library-Reference)

Meant to furnish the reader with a basis for decision making. Good section on dance video. Includes critical annotations for each video included. Good analytic index. Under the subject heading for Giselle videos with brief sections of the ballet, as well as full length versions, are included.

Weiner, David J. ed. The Video Source Book. New York: Gale Research Inc., 1979- .
Call Number: PN 1998 N4935 1991 (Perry Castaneda Library-

Reference)

Includes over 115,500 videos from the areas of: Business/Industry, Children/Juvenile, Fine Arts, General Interest/Education, Health/Science, How-To/Instructional, Movies/Entertainment, and Sports/Recreation. All videos are in a single alphabetic arrangement. Gives running time, format, and provides a brief synopsis of the video. Includes five indexes: subject index, credits index, video disc index, 8mm index, captioned index (for the hearing impaired).

Videos

The Kirov Ballet. Giselle. HBO Video, 1983. Running Time: 115 minutes, Color.
Item Number: #1415 (Fine Arts Library-Circulation Desk)

This classical production of Giselle is photographed with a dance audience in mind, full body shots are employed throughout; also, long shots are used when the full company is on stage. Roles are danced and acted well. Provides a traditional interpretation of the ballet.

Portrait of Giselle. Kultur, 1982. Running Time: 98 minutes, Color.
Item Number: # 1491 (Fine Arts Library-Circulation Desk)

Features Sir Anton Dolin's interviews with ballerinas who have portrayed Giselle. Includes insights on the portrayal of Giselle from Alicia Alonso, Carla Fracci, Natalia Makarova and Dame Alicia Markova. Original footage of many of the dancers interviewed is included. Dolin provides a commentary throughout. The ballerinas' discussions of their interpretations of the role of Giselle give the viewer a real feel for the ballet.

Dance Theatre of Harlem's Creole Giselle: A Pathfinder

Ever since its introduction in Paris on June 28, 1841, Giselle has remained in production around the world. Throughout its history, Giselle's story, music and choreography have all undergone changes. However, until Dance Theatre of Harlem's production, Giselle's setting has always remained in Germany. In 1984 Arthur Mitchell, director of the Dance Theatre of Harlem, reset the ballet in pre-Civil War Louisiana. Instead of the star-crossed love between a nobleman and peasant, the new production depicted the love of a free black peasant for a Creole of a higher class.

This pathfinder concentrates on the artistic process of transferring Giselle to its Creole setting.

Background Material

Beaumont, Cyril W. The Ballet Called Giselle. New York: Dance Horizons, 1969.

Call Number: GV 1790 G5 B4 1969 (Fine Arts Library)

Gives history of the ballet. Has forty-six illustrations and photos of the ballet. Provides information on the original choreographer and composer of the Giselle; its sets, scenery and costumes; as well as on the original interpretations of the chief roles. Analyzes the ballet scene by scene.

Mills, Gary B. The Forgotten People: Cane River's Creoles of Color. Baton Rouge, LA: Louisiana State University Press, 1977.

Call Number: F 377 N4 M54 (Perry Castaneda Library)

Used by Dance Theatre of Harlem dancers in the preparation of their roles. Well written and entertaining. Outlines the social structure of rural Creoles of color in Louisiana, specifically those living in Cane River before the Civil War. Describes in detail the social stratification, based on the ratio of negro blood to caucasian blood, of nonwhites. Outlines all aspects of life for the Creole of color. Includes a section on marriage customs.

Articles on Dance Theatre of Harlem's Giselle

Flatow, Sheryl. "True to the Spirit; Dance Theatre of Harlem is boldly resetting the Perrot-Coralli Classic, Giselle, in the Creole ambiance of Louisiana," Ballet News: The Magazine of Dance v.6, no. 3 (September 1984): 11-14.

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Excellent article. Black and white photos of rehearsals for the production. Has interviews with Arthur Mitchell; Frederic Franklin, who staged the production; and Carl Michel, set and costume designer. Includes a discussion of the version of the score chosen for the production.

Taylor, Burton. "How the Creole 'Giselle' Took Form." New York Times, 14 October 1984, sec.II, p.18.

Call Number: U.S. Newspapers: New York - Microfilm (Perry Castaneda Library-Level 1)

Detailed interview with Carl Michel who designed the costumes and sets for the Dance Theatre of Harlem's Giselle. Includes information on his research into the costumes and settings of Creole Louisiana.

These are just a sample of the articles available. Additional articles can be located by searching the following indexes.

Indexes

New York Times Index. New York: New York Times Co., 1913- .

Call Number: A1 21 N4 (Year) (Perry Castaneda Library-Reference)

Provides access to the contents of the New York Times. Subjects are arranged alphabetically. Includes brief descriptions of the articles. Entries are arranged chronologically under each subject and include date, section, page and column of New York Times in which item appears. Articles on Dance Theatre of Harlem can be found under the heading "Dancing." Use subject heading "Dance Theatre of Harlem" for the dates of pertinent articles under "Dancing." Articles in the 1984 issues of the New York Times are on microfilm, and are located on the first level of Perry Casteneda Library in the U.S. Newspapers-New York section.

Performing Arts Research Center. Bibliographic Guide to Dance. Boston: G.K. Hall & Co., 1974- .

Call Number: GV 1594 N483 (Fine Arts Library-Reference)

Alphabetic index of books, videos, movies, primary material (such as costumes), photographs, and articles. Indexes magazines published around the world, language of articles and books is given. Lots of cross references. Use subject heading "Dance Theater of Harlem" or "Giselle (Franklin after Petipa, M)."

In addition to these printed sources, there are several videos of or about Giselle available in the Fine Arts Library. Among the best are the Kirov Ballet's Giselle, item number 1415, and a Portrait of Giselle, item number 1491. Videos are available at the circulation desk.

*** If you have any questions ask a librarian ***

Robert Kohler
LIS 382L.2
Pathfinder

About the Harlem Renaissance

In the early part of this century, Harlem was the center and symbol of Afro-american urban success. The downturn in the plantation system forced blacks out of the rural South and into the industrial centers of the North, where their cultural threads were woven into established northern social, political and artistic conventions .

The Harlem Renaissance was manifested in black literary and artistic output, political theory and journalism, and in music and dance. Some cynical observers posited the Harlem Renaissance as a phenomenon of white culture, pointing out that jazz, bold sensuality and disquisition on heady topics were hardly new to black culture in the 1920's, rather, such things were new and stylish to white culture; its own Edwardian isolationism having just been destroyed by the cross-cultural exposures of World War I.

Whatever the reason, Harlem was "in vogue" for a period earlier in this century, and it is left to students to seek their own satisfaction on the questions of "why?" and "in what way?". Said students will require source materials addressing all the aforementioned aspects of the Harlem Renaissance, and will likely benefit most from those materials which link aspects in order to provide a broad view of a broadly-based phenomenon. This Pathfinder in intended to assist such inquiries.

About the Pathfinder

This subject, the Harlem, or "New Negro" Renaissance, does not lend itself to facile explanations; the materials cited herein are therefore of a scholarly nature, such as would be available to undergraduate students in an academic library. The scope covers black culture generally during the period, but the user might find many of the cited works placing disproportionate emphasis on literature, this having been a hallmark of the era. The Harlem Renaissance was a defining period in black art as well as literary history; source materials often include original texts or pictorial prints as the subject of their analyses, resulting in much of what is available on the Harlem Renaissance being in monograph form (see note under Journals), many of these being anthologies.

The included monographs were selected primarily because they offered, at least in part, a synoptic view of the Harlem Renaissance. In many cases, this amounts to little more than introductory notes, but where these are well done and explicit, the criteria was met for incorporation in this Pathfinder. Works offering a more general reading of The Harlem Renaissance were thought to be ideal for this Pathfinder, albeit in some cases their

writers attempt to be over-inclusive and end up with shallow or impoverished treatments. Where this was perhaps the case, some other aspect of the volume, such as its ease of use or detailed index, overwhelmingly merited consideration and the work was finally admitted on that basis. In all cases except those otherwise noted, it is assumned that the user is familiar with standard monographic format (such as the normal location for an index being in the back of a book) ; therefore, notes on the use of specific sources are in most cases omitted by reason of redundancy.

Bibliography

All citations in this section conform to the standard bibliographic arrangement found in:

Gibaldi, Joseph and Walter S. Achtert. MLA Handbook for Writers of Research Papers, Theses, and Dissertations. New York: Modern Language Association, 1980.

Encyclopedias

Collier's Encyclopedia. New York: Macmillan and Company, 1987. 24 volumes with yearbooks. Volume 11, p. 654, "Harlem Renaissance".

Robert Twombly's article will give the researcher a broad overview of the Harlem Renaissance in one page, wherein the major works of the period are listed, as are the figures associated with t h e m .
AE 5 C683 1988 (PCL Reference)

Dictionaries

Keller, Bruce (ed.). The Harlem Renaissance: A Historical Dictionary for the Era. Westport, Connecticut: Greenwood Press, 1984. 470pp.

(The work is reviewed in Journal of American History, volume 76, #4 (1990), pp. 1357-1358.)

Keller would have this work be as comprehensive a reference to the Harlem Renaissance (hereafter referred to as "H.R.") as possible. The arrangement is simple alphabetical by author, subject and title, and is well cross-referenced. Each entry is followed by a brief explanatory term and dates (if appropriate).

Definitions are lengthy and attempt to give references when they are available. The primary emphasis is on the arts and letters between 1917 and 1935, although there are also many entries of socio-political topics germane to the period. The introduction is helpful in establishing a historical context for the H.R., and the front matter includes credited illustrations. Appendices include a chronology of the H.R., a period bibliography, a list of plays and musical entertainments, a listing for periodicals and newspapers, and a glossary of period slang. A detailed index is also included.
NX 511 N4 M37 1984 (PCL Reference)

Bibliographies

Perry, Margaret. The Harlem Renaissance: An Annotated Bibliography and Commentary. New York: Garland Publishing,1982. 275pp.

This bibliography is limited to works by and about black writers of the H.R., although peripheral materials have been added to give the literary entries more contextual meaning and relevance. No original works are dated later than 1937, as the author considers that period to be post-H.R. Critical texts and commentaries are admitted up to 1980. The arrangement is alphabetical by author or title within divided sections. Sections include: bibliographic and reference materials; literary histories; general studies and studies of individual authors; articles; anthologies; special collections; and dissertations. Indexing is by author and title separately.
NX 511 N4 P477 1982 (PCL Reference)

Monographs

Bontemps, Arna (ed.). The Harlem Renaissance Remembered. New York: Dodd, Mead and Company, 1972. 310pp.

This is Bontemps' paean to the H.R. and its major figures. Contained are 13 essays from various writers which collectively reflect upon general themes of the H.R., but which individually seem to proclaim art and literature the axis mundi of this period. This is an easy volume to read, but it lacks a certain critical depth and editorial discrimination which is reflected in the similitude of essays.

In defense of the work, there is an exhaustive bibliography for each of the featured figures, and an impressive number of notes for each chapter. The volume is also well indexed, which is unusual for an anthology.
PS 153 N5 B63 (UGL)

Branzenburg, Judith Vivian. Woman Novelists of the Harlem Renaissance: A Study in Marginality. Dissertation, University of Massachusetts, 1983. 172pp.

Branzenburg's essay takes a conflict theoretical approach to women's literary output during the H.R. She examines in detail the works and lives of several writers, but of interest here is her introduction, in which she spins a good overview of the social, racial and political dynamics which characterized Harlem in the 1920's. Branzenburg's style is scholarly, but not inaccessible.

As this is a dissertation, a replete bibliography is included, but, since it is not requisite to the format, an index is lacking.

PS 3511 A864 Z624 1983 (PCL)

Davis, Arthur P. (ed.). The New Negro Renaissance. New York: Holt, Rinehart and Winston, 1975. 540pp.

This is a large anthology of essay, critical disquisition, drama and poetry. There are eight sections of text, each treating some aspect of Afro-american experience up to, including, and in the wake of the H.R. Art and literature are, of course, dominant sub-textual themes, but laid over these are the other varied and important aspects of "New Negro" consciousness: race relations, the African in an Anglo context, popular impressions of blacks and Harlem, African history and folk, black political consciousness and the organization of the black nation.

The volume is rounded out by a chronology of world events and the place of the New Negro therein. Thereafter are biographical materials on each contributor, and a bibliography. There is no index, which, given the breadth of the volume and the detailed table of contents, is a forgivable omission.

PS 508 N3 D28 (UGL)

Huggins, Nathan Irvin. Harlem Renaissance. New York: Oxford University Press,1971. 343pp.

Huggins examines what he calls the "naïve cultural elitism" of black intellectuals writing in Harlem in the 1920's, and how their project was separate from the reality of the nascent ghettoization of black culture. This text is intended for a literate audience, and considers in turn Harlem as a symbol, black self-image in the early 20th century, and the unique claims of ethnicity on the world of art. Huggins style is objective and critical, and he avoids outright eulogies common to works on the H.R. This frees the reader to formulate a more balanced and informed opinion on the subject.

Each chapter is extensively notated, but a bibliography is conspicuously absent. However, original works quoted in the text are cited in the front matter. The index is simple alphabetical

with good cross-referencing, and there are a number of illustrations.
NX 512.3 N5 H8 (PCL)

Huggins, Nathan Irvin (ed.). Voices from the Harlem Renaissance. New York: Oxford University Press, 1976. 438pp.

As in the aforementioned work, Huggins cautions against attaching too much romance to the concept of a "Renaissance" in Harlem. He, however, would not wish to denigrate the strides made by black activists in the 1920's. Those persons (and their students) are therefore brought together in this volume to speak for themselves. Some 70+ essays speak to the myth and the reality of the renaissance of black culture through politics, urban social dynamics, black psychology and spirit, and art. Styles vary, but none seems to be beyond the abilities of the general reader.

Since this is a volume of essays, the table of contents is lengthy, but an index is lacking. Bibliographic information on source material is included in the front matter.
PS 509 N4 V6 (PCL)

Lewis, David Levering. When Harlem Was in Vogue. New York: Alfred A. Knopf,1981. 381pp.

This historical reading of the H.R. traces black culture from the end of WW I to the coming of the Great Depression. If the H.R. were a personage, this would be an apt biography; Lewis attempts to create a sense of the H.R. as a whole. His style is graceful and accessible, but his information remains nonetheless quite detailed. The work is illustrated.

Notes are given at the end of the text, and the index is lengthy, but inconsistently explicit per entry; some figures who appear in several places in the text are indexed only once. There is no bibliography.
NX 511 N4 L48 1981 (Fine Arts)

Locke, Alain (ed.). The New Negro: An Interpretation. New York: Boni, 1925. 452pp.

The H.R. was best embodied in the literary and artistic output of its illuminati . Such is the stance of Locke in this collection. Locke assembles almost 50 contributions which treat the New Negro culturally and socially in all manner of literary form. Included are inquiries into "Negro" identity and history, analyses of black performing and plastic arts, criticism of black literature, and manifestations of New Negro consciousness. Credited illustrations spot the work.

Short biographies of contributors are included, as is an interesting list of Negro-americana (in bibliographic form). Separate and comprehensive bibliographies track Negro literature,

drama and music, and lists of works relating to Negro folklore, race, and other influences round out the volume. There is no index, but specific items within the text are easily located.
371.971 L79n (PCL)

Ottley, Roi, and William Weatherby. The Negro in New York. Dobbs Ferry, New York: Oceana Publications, 1967. 328pp.

This work is a social history of blacks in New York. While the first three-quarters of the book are doubtless fascinating, it is the last quarter which portrays the coming of the black bourgeoisie and the H.R. which be of interest to the user of this pathfinder. The authors' style is terse, and they are successful in limiting their analyses to the sociological. This volume is unique for that reason, whereas it is more customary to estimate the H.R. in terms of literary and/or artistic artifacts.

The work hosts a selected bibliography, which gives some source information for each section of the text. An index is included.
371.971 OT5 NE (PCL)

Studio Museum in Harlem. The Harlem Renaissance: Art of Black America. New York: Harry Abrams, 1987. 200pp.

(This work is reviewed in The New York Times Book Review, March, 1987, p.21.)

Although the ostensible purpose of this volume is the exhibition of H.R. period art, there is a better than fair proportion of the work given over to depictions of life in Harlem during the 1920's. Sundry writers trace the H.R. through important events, figures, and to an insufficient degree, through inter-racial and socio-economic dynamics.

Included as well is a selected bibliography, a chronology of the H.R. and chronologies for several of the more notable figures. This is altogether an interesting and well-formatted effort.
N 6538 N5 H286 (Fine Arts)

Vincent, Theodore (ed.). Voices of a Black Nation. San Francisco: Ramparts Press, 1973. 391pp.

Narrowly, this work is an examination through the minds of many writers of the impact of the Negro press, specifically, political journalism during the H.R. Broadly, however, the text reveals much of prevalent black political attitudes of that time, and often as much of white reactions to those attitudes. The Forward and Preface offer good general insights into the world of

political journalism in 1920's Harlem, and give some contextual meaning to the authors and texts found elsewhere in the volume.

An appendix lists black American newspapers and agencies from 1919 to the early thirties. An index gives names and titles (unusual for an anthology) and some subject entries.

E 185 V56 1973 (PCL)

Journals

(Note: The user will notice a limited selection of journal citations. Again, the subject of the Harlem Renaissance is a broad one, extending through art, literature, sociology, political science, music, etcetera. The aims of this Pathfinder are to cover that breadth, and be of use to students in any or all of the aforementioned disciplines. Journal writing on the subject tends generally toward literary criticism and review, rather than the interdisciplinary approach which monographic offerings are better able to address. Notwithstanding, two journal citations are included for the user; the first from Black World, which, by means of a selection of articles, provides an expansive overview of the Harlem Renaissance as phenomenon; the second, from the CLA Journal, while focussing on literature, contextualizes its subject under the broad rubric of literary history, and was therefore thought to be valuable.)

Black World. Volume 20, number 1. November 1970.

This is a special issue of this journal featuring articles and essays on the H.R. Altogether, there are 12 features, addressing among other matters: the meaning of the H.R.; the black man as the voice of the Jazz Age; the Harlem social scene; black identity; and black nationalism. Also of interest is an essay on the political undergirding of the Harlem literary revolution.

Since Black World is otherwise an organ directed toward readers with a general interest in black issues, the writing styles are straightforward and polished, with main themes gotten at quickly. There are numerous illustrations and short biographies of contributing authors. This is an excellent source for developing a fairly detailed overview of the H.R. in a short period of time.

371.97105 N312 v.20 (PCL)

Chapman, Abraham. "The Harlem Renaissance in Literary History." CLA Journal. Volume 11, 1967. pp. 38-57.

Chapman would make up for what he contends is the paucity of recognition in the annals of literary history of the H.R. He cites standard works in the field and notes their niggardliness with regard to black literature, particularly that of the H.R.

A brief rendering of some of the embodiments of the H.R. is followed by some notable treatments of the era in black literature. There is little analysis and more of an attempt to find the place of H.R. literature in the context of literary history. As one would expect, the style herein is scholarly.

Sources used are noted and the journal itself offers a short literary biography of Chapman.

405 C511 v.11 (PCL)

Finding a Path To and Through The Harlem Renaissance

The following Pathfinder will aid students of the Harlem Renaissance in research of a general nature concerning this period in black artistic, social and intellectual history. All works cited are available at the University of Texas at Austin. If you require further assistance, please consult a librarian.

One might start by consulting an Encyclopedia under "Harlem Renaissance" in order to arrive at a working definition for the topic. The one recommended here offers a concise overview:

> Collier's Encyclopedia. New York: Macmillan and Company, 1987. 24 volumes. Volume 11, p. 654, "Harlem Renaissance".

In the reference section of the Perry Castaneda Library these volumes have call number AE 5 C683.

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Now that you have some terms to work with, the next step might be a subject search of UTCAT. Try either "Harlem Renaissance" or "New Negro Renaissance".

Among other citations you will get from UTCAT will be some specialized reference volumes. The following Dictionary is particularly useful for refining your focus on the Harlem Renaissance, or for just browsing in order to become better acquainted with the topic:

> Keller, Bruce (ed.) The Harlem Renaissance: A Historical Dictionary for the Era. Westport, Connecticut: Greenwood Press,1984.

This work is also in the reference section of the Perry Castaneda Library. Its call number is NX 511 N4 M37.

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Another means of becoming better acquainted with many of the major themes of the Harlem Renaissance is, interestingly enough, available in Journal form:

Black World. Volume 20, number 1. November 1970.

At the Perry Castaneda Library, this volume is at 371.97105 N312.

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If the student requires more extensive works on the subject, it will be necessary to turn from journals to Monographs. There are several excellent general treatments of the Harlem Renaissance:

Davis, Arthur P. (ed.) The New Negro Renaissance. New York: Holt, Rinehart and Winston, 1975.

You will locate this volume at the Undergraduate Library under PS 508 N3 D28.

Lewis, David Levering. When Harlem Was in Vogue. New York: Alfred A. Knopf, 1981.

Lewis's book is in the Fine Arts Library at call number NX 511 N4 L48.

Locke, Alain (ed.) The New Negro: An Interpretation. New York: Boni, 1925.

This volume is housed at the Perry Castaneda Library at call number 371.971 L79n.

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Having uncovered general aspects of the Harlem Renaissance, you may discover that you have some more specific interests. In the field of art, there is a very informative work that discusses Harlem Renaissance period art in a larger Harlem Renaissance context:

Studio Museum in Harlem. The Harlem Renaissance: Art of Black America. New York: Harry Abrams, 1987.

Look in the Fine Arts Library under N 6538 N5 H286 for this work.

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If your interests run toward politics:

Vincent, Theodore (ed.). Voices of a Black Nation. San Francisco: Ramparts Press, 1973.

At the Perry Castaneda Library, this book has call number E 185 V56.

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Not unrelated to the latter is this social history of blacks in Harlem:

Ottley, Roi, and William Weatherby. The Negro in New York. Dobbs Ferry, New York: Oceana Publications, 1967.

This work is also at the Perry Castaneda Library, at call number 371.971 OT5NE.

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If you discover that it is the literature of the period which most interests you:

Locke, Alain (ed.). The New Negro: An Interpretation. New York: Boni, 1925.

Or:

Branzenberg, Judith Vivian. Woman Novelists of the Harlem Renaissance: A Study in Marginality. Dissertation, University of Massachusetts, 1983.

Look in the Perry Castaneda Library at call number PS 3511 A864 Z624.

Or in literary history:

Chapman, Abraham. "The Harlem Renaissance in Literary History." CLA Journal. Volume 11, 1967. pp. 38-57.

You will find this journal at the Perry Castaneda Library under 405 C511 v.11

A Pathfinder on Pearl Primus

Pearl Primus, an American pioneer of the anthropological modern dance movement, is most well-known for her interest in reviving the traditional African dances and making them a part of Black dance in America. In addition to dancing and choreographing, she taught in colleges and schools in both arts and urban studies programs using dance to educate students in both African and American anthropology.

Call numbers are given for all sources. If "Ref." follows the call number, that source may be located in the Reference Department; if the call number is followed simply by PCL or FAL, then the book is located on the shelves on one of the upper floors of the library.

Step 1: Start your search with UTCAT and the card catalog at the Fine Arts Library using subjects such as Blacks--Dancing or Afro-Americans--Dancing--History.

Lloyd, Margaret. The Borzoi Book of Modern Dance. Princeton, NJ: Dance Horizons, 1987. (GV 1785 A1 L6 1987 FAL)

A lengthy biographical essay on Pearl Primus is found on pp. 265-276.

Long, Richard A. The Black Tradition in American Dance. New York: Rizzoli, 1989. (GV 1624.7 A34 1989 FAL)

This is an excellent source for photographs of Pearl Primus.

Emery, Lynne Fauley. Black Dance from 1619 to Today. Princeton, NJ: Dance Horizons, 1988. (GV 1624.7 A34 E43 1988 FAL)

This source outlines Pearl Primus's influence and involvement in the development of black dance in the United States.

Step 2: Check general sources of biographical information for background information on Pearl Primus.

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer Books, 1982. (GV 1785 A1 C58 1982 FAL Ref.)

Entries are arranged alphabetically by dancers' names. This is a good place to find a brief overview of Pearl Primus's work.

Current Biography. New York: H.W. Wilson Co., 1940-
(CT 100 C8 PCL Ref.)

A cumulative index is provided for each ten years of the set. Pearl Primus was profiled in this source in 1944, pp. 551-553.

Step 3: Check bibliographies about black dance to locate other sources of information.

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Publishing, 1989. (GV 1595 A33 1989 FAL Ref.)

Look under Pearl Primus in the index at the back of the book to locate a list of all references to her.

Step 4: Use indexes to locate journal articles and other current sources.

Index to Selected Periodicals, Decennial Cumulation, 1950-1959. Lytle, Charlotte W., ed. Boston: G.K. Hall, 1961. (AI 3 039 1961 PCL)

To locate articles about Pearl Primus look under "dance" and "Pearl Primus".

Dictionary Catalog of the Dance Collection: A List of Authors, Titles, and Subjects on Multi-Media Materials in the Dance Collection of the Performing Arts Research Center of New York Public Library. Boston: G.K. Hall, 1974. (GV 1593 N498 FAL Index Table)

Look under Primus, Pearl as a subject in Vol. 8 to find lists of works by her, books and articles about her, and visual and audio materials.

IF YOU NEED FURTHER ASSISTANCE IN LOCATING OR USING A SOURCE, ASK A REFERENCE LIBRARIAN!!

Katherine Dunham (b. 1912) is a woman of many talents and interests. She has been fascinated by theater.since early childhood. In high school she took modern dance and some ballet. When she attended college at the University of Chicago she majored in anthropology. There, she combined her love of dance and costume with her knowledge of the history of African-Americans. She is one of the first choreographers to create dances based on the culture and religion of the people of Africa and, especially, the Caribbean. This Pathfinder will concentrate on Dunham's work in the field of dance and choreography. All of the sources are selected on the basis of clarity, variety of information, and ease of use.

Dunham's name is well known in the dance world, so it is not difficult to find information on her. First I looked at the basic dance dictionaries and encyclopedias, which I discovered simply by browsing the Reference shelves at the Fine Arts Library. Next, I looked in UTCAT, the online catalog at the University of Texas at Austin, using Dunham as a subject. Here I found two biographies and one bibliography of great value: Katherine Dunham: A Biography, Katherine Dunham, her Dancers, Singers, Musicians, and Black Dance: An Annotated Bibliography.

The third source that I used to begin my work was the class manual, which cited the invaluable Dictionary Catalog of the Dance Collection and the Bibliographic Guide to Dance. I found these bibliographies to be far superior to the Humanities Index and the Social Sciences Index because I did a search on Wilsonline and found seven entries, only four of which were about Dunham; the other three were reviews of her books. I found these same citations in the Dictionary Catalog.

I have called the books that have chapters on Dunham "Sourcebooks," since they are sources of information on her but not full length biographies. From these I have selected specific books on the basis of information provided and point of view of the author. I recommended Ruth Beckford's Katherine Dunham: A Biography as an excellent biography.

Since this Pathfinder has been created to aid an undergraduate student at the University of Texas at Austin, Cheryl Boyd, in writing a four page paper, I have excluded some of the more simplistic biographies or encyclopedia entries about Dunham, as well as a thesis written on one of her dances as too scholarly. I recommended the book Katherine Dunham, her Dancers, Singers, Musicians because it has excellent photographs of Dunham and her dance company. In the absence of a video cassette or film of a performance, the photographs are the next approach whereby to sense the movements of the dancers.

Cheryl has assured me that she knows how to use UTCAT and how to read call numbers, so I have not included instructions in either of these areas. She also knows how to read citations and how to use a bibliography, though I have not included Arts in America: A Bibliography in the Pathfinder because it is more difficult to use than other dance bibliographies and its information is available elsewhere.

I searched in vain for a periodical or organization concerned largely with Dunham or her school. I checked The Standard Periodical Directory (PN 4888 B5 S735 1990 PCL Ref.), The Serials Directory (PN 4836 S47 4th 1990 vol.1 PCL Ref.), and The Encyclopedia of Associations (HS 17 G3 25th 1991 vol.1 Pt.3 PCL Ref.). I have included instructions on how to find a specific article from the periodical Dance Magazine. This exercise will teach Cheryl how to read citations and how to find the articles she needs for her research, since the steps may be applied to any journal title.

Bibliography

Citation style modeled after Turabian, Kate L. A Manual For Writers of Term Papers, Theses, and Dissertations. 5th ed. Chicago: The University of Chicago Press, 1987.

Dictionaries and Encyclopedias

Chujoy, Anatole, and P. W. Manchester, eds. The Dance Encyclopedia. New York: Simon & Schuster, 1967. GV 1585 C5 1967 FAL Ref.

Encyclopedia about dancers and anything connected with dance. Good place to get started. Has nice photograph of and briefly stated facts about Dunham's career, pages 318-319.

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer, 1982. GV 1785 A1 C58 1982 FAL Ref.

Brief sketches of dancers, in alphabetical order. Dunham on pages 284-285. Useful list of concert works, theater works, and films with dances choreographed by Dunham. A good recent overview of Dunham's achievements.

Gadan, Francis, and Robert Maillard, eds. Dictionary of Modern Ballet. New York: Tudor Pub. Co., 1959. GV 1787 D513 1959 FAL Ref.

Includes entries on all aspects of dance, in alphabetical order. Has a three paragraph entry on Dunham. Covered elsewhere in greater detail. Good just for discovering what she is famous for.

McDonagh, Don. The Complete Guide to Modern Dance. New York: Doubleday, 1976. GV 1783 M26 FAL Ref.

A sampler of modern choreographers listed in order by time period. Brief three paragraph biographyon Dunham. Describes two of her choreographed pieces, Rites de Passage

and Choros. Gives "Choreochronicle" in back, which gives titles and dates of her works.

Myers, Gerald E. Foreword to Black Tradition in American Modern Dance: American Dance Festival 1988. Durham, N. C. : American Dance Festival, 1988. GV 1783 B53 1988 FAL

Series of essays on modern dance since the 1890s which mention Dunham occasionally. Interesting information on the history of black dance in the United States and Dunham's influence.

Online Sources

UTCAT. The University of Texas at Austin, Austin, Texas.

Better source than bibliographies because it cites bocks patron may use, as opposed to listing items to which she will not have access. Obvious drawback to UTCAT is that while it identifies serial titles it does not list individual periodical articles or reviews.

Wilsonline. H. W. Wilson Co., New York, 1983 -- .

Covers both Humanities Index and Social Sciences Index articles (there are very few), so I prefer using it because it is faster. A printout also ensures that no mistakes will be made when copying relevant citations. Coverage is complete (1974/75 -- present).

Bibliographies & Indexes

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Pub. Co., 1989. GV 1595 A33 1989 FAL Ref.

Attempts to list all sources on all forms of black dance. Includes several books on Dunham owned by the University of Texas and also gives citations to articles and reviews about her.

Karpel, Bernard, ed. Arts in America: A Bibliography. Washington D. C.: Smithsonian Institute, 1979. NX 503 A1

A777 FAL Ref. vol.3, section Q

Guide to documentation of American art. Good information on Dunham. Has same sources as Adamczyk's book and the Dictionary Catalog of the Dance Collection. Also not as easy to use.

New York (City). Public Library. Dance Collection. Bibliographic Guide to Dance. Boston: G. K. Hall, 1975 -- . GV 1594 N483 FAL INDEX TABLE

Annual supplement to the Dictionary Catalog. Includes additions to collection for each year after 1974. Best way to ensure that Cheryl has the latest information available on the topic.

New York (City). Public Library. Dance Collection. Dictionary Catalog of the Dance Collection. New York: New York Public Library, Astor, Lenox, and Tilder Foundations; Boston: G. K. Hall, 1974. GV 1593 N498 vol.3 FAL INDEX TABLE

Catalog of holdings of New York Public Library Dance Collection. Has several pages on Dunham; lists articles, photographs, and AV materials with citations. Also has cross references to eighteen of her dances for reviews and details of those dances.

Biographies & Sourcebooks

Beckford, Ruth. Katherine Dunham: A Biography. New York: Marcel Dekker, 1979. GV 1785 D82 B4 FAL

Biography of Dunham. Quick, easy, interesting reading but not too simplistic. Lots of details on racial problems Dunham experienced and her early financial struggles. Written by a personal friend and student. Includes a "Choreochronicle" and photographs.

Biemiller, Ruth. Dance; the Story of Katherine Dunham. Garden City, N. Y.: Doubleday, 1969. GV 1785 D82 B5 HRC-TA

Biography of Dunham. Written for junior high school students. Has some information not found in Beckford biography, particularly about Dunham's early life and experiences. Only goes up to point at which Dunham's company becomes successful because book is old.

Buckle, Richard. Katherine Dunham, her Dancers, Singers, Musicians. London: Ballet Pub., 1949. GV 1631 B8 FAL

Pictorial description of Dunham and her company; entire book is photographs except for a four page introduction. This introduction is also well done -- traces history of Dunham's ancestors to illustrate its relevance to her work.

Coe, Robert. Dance in America. New York: E. P. Dutton, 1985. GV 1623 C64 1985 FAL

Based on public television series on dance, its history, and the people involved. Pages 154-159, titled "Katherine Dunham and Her People," addresses the racial issue. This is not always discussed in other sources, so it offers some valuable insight.

Emery, Lynne Fauley. Black Dance in the United States from 1619 -- 1970. Palo Alto, CA: National Press Books, 1972. GV 1624.7 N4 E44 1972

History of black dance including social implications. "Foreword" written by Dunham and approved by her as the first "comprehensive study of dance forms of people of African origin" (p. vii). Has some biographical information that is more intimate than that found elsewhere.

Gwynn, Eleanor W. Faucette. "A Key Determinant of Dance Style: the Structural Use of the Dance Instrument as Illustrated by the Choreography of Katherine Dunham's Rites de Passage." Ph.D. diss., University of Wisconsin-Madison, 1978. MCFICHE 4952 Microforms PCL Level 1

Dissertation that concentrates on the dance Rites de Passage. Work is notated and analyzed measure by measure for dance style. Gives well written information on Dunham as well, but that information and the bibliographic entries may be found in other sources more easily accessed.

Harnan, Terry. African Rhythm, American Dance: A Biography of Katherine Dunham. New York: Knopf, 1974. GV 1785 D82 H37 1974 HRC KNO

This biography of Dunham is written for a junior high school audience. It has the same anecdotes and story line as Beckford's biography without the sophisticated touches. It is also located in the Knopf Collection, which entails ordering it

from the HRC a day prior to examination.

Lloyd, Margaret. The Borzoi Book of Modern Dance. Princeton: Princeton Book Co., 1949. GV 1785 A1 L6 1987 FAL

Section on Dunham that summarizes her influence on the dance world and the impact of her anthropological background on her work. Author is a dance enthusiast and includes valuable comments on Dunham's dances and her life.

Long, Richard. The Black Tradition in American Dance. New York: Rizzoli, 1989. GV 1624.7 A34 L66 1989 FAL

Has a specific section on Dunham, plus she is mentioned elsewhere as an influence or part of other dancers' and choreographers' lives. Emphasizes her school of dance. Beautiful photographs. Current.

Martin, John. John Martin's Book of the Dance. New York: Tudor Pub. Co., 1963. GV 1781 M33 1963 FAL

Book about dance and the various roles it plays in society. Has three pages of information on Dunham that are not essential. Good place to start but there are better sources even for that.

Articles

Philip, Richard. "Miss D's Day." Dance Magazine, December 1987, 50.

A Pathfinder on Katherine Dunham
for Cheryl Boyd

Katherine Dunham (1912--) is a leading dancer and choreographer of the modern dance movement in the United States.

FIRST.

For general information, look up Dunham's name in dictionaries and encyclopedias of dance. You'll find the best entries in these two sources:

Chujoy, Anatole, and P. W. Manchester, eds. The Dance Encyclopedia. New York: Simon & Schuster, 1967. **GV 1585 C5 1967 FAL Ref.**
Nice photograph and biographical facts on pp. 318-319.

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer, 1982. **GV 1785 A1 C58 1982 FAL Ref.**
Useful list of concert works, theater works, and films with dances choreographed by Dunham on pp. 284-285.

SECOND

Type Dunham's name in UTCAT as a subject to get titles of books on her. Also use the command "tk black dance" to call up other similar sources that have "black" and "dance" in their titles. The best books are:

Beckford, Ruth. Katherine Dunham: A Biography. New York: Marcel Dekker, 1979. **GV 1785 D82 B4 FAL**
Biography of Dunham. Quick, easy, interesting reading but not too simplistic. Lots of details on racial problems Dunham experienced and her early financial struggles.

Buckle, Richard. Katherine Dunham, her Dancers, Singers, Musicians. London: Ballet Pub., 1949. **GV 1631 B8 FAL**
Pictorial description of Dunham and her company. The entire book is photos except for a 4 page intro., which traces history of Dunham's ancestors to illustrate its relevance to her work.

Coe, Robert. Dance in America. New York: E. P. Dutton, 1985. **GV 1623 C64 1985 FAL**
Pages 154-159, titled "Katherine Dunham and Her People," addresses the racial issue. Not always discussed in other sources; offers some valuable insight.

Emery, Lynne Fauley. Black Dance in the United States from 1619 -- 1970. Palo Alto, CA: National Press Books, 1972. **GV 1624.7 N4 E44 1972 FAL**

History of black dance including social implications. Has some information that is more intimate than that found elsewhere.

Lloyd, Margaret. The Borzoi Book of Modern Dance. Princeton: Princeton Book Co., 1949. **GV 1785 A1 L6 1987 FAL**

Section on Dunham that summarizes her influence on the dance world and the impact of her anthropological background on her work. Author is a dance enthusiast and includes valuable comments on Dunham's dances and her life.

THIRD.

Now you know about our dancer, but you still need to find magazine articles and reviews written about her, her dances, and her company. You will find information in these three bibliographies:

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Pub. Co., 1989. **GV 1595 A33 1989 FAL Ref.**

Look in the index under "Dunham." The numbers by her name are entry numbers,not page numbers. There are several on each page, in a single numerical order, throughout the whole book.

New York (City). Public Library. Dance Collection. Dictionary Catalog of the Dance Collection. New York: New York Public Library, Astor, Lenox, and Tilder Foundations; Boston: G. K. Hall, 1974. **GV 1593 N498 vol.3 FAL INDEX TABLE**

Has several pages on Dunham; lists articles, photographs, and AV materials. Also has cross references to 18 of her dances for reviews and details of those dances. Look under "Dunham" in vol.3.

New York (City). Public Library. Dance Collection. Bibliographic Guide to Dance. Boston: G. K. Hall, 1975 -- .
GV 1594 N483 FAL INDEX TABLE

Same as Dictionary Catalog, with new information for each year. Look under "Dunham" as before.

FOURTH.

Once you have a list of citations of articles or reviews, you need to find the magazines in which they are located. Let's practice on a specific article: **" Miss D's day. R. Philip. Dance Magazine 61: 50-4 D '87."**

- Look up the title of the magazine in UTCAT.
- Notice that it is available on microfilm and in "hard copy" (original magazine) format. Hard copy is easier to handle so try to use it whenever possible. Keep pressing <enter> until you have seen every screen for the title! There are four.
- The months, years, and issue numbers (which usually correspond to the month, i.e., May = 5) appear on the screen next to the call number.
- Vol. 61, December 1987 is on the second screen, at the top.

Write down the call number. It will be on the fourth floor with other dance books. (Be sure you look in the vol. 61 that has issues 7 - 12, not 1 - 6.)

· Go to the December (12) issue and flip to page 50. Voila! Your article!

Clay-Edward Dixon
LIS 382L.2
Pathfinder

This pathfinder is intended for the use of undergraduates at the University of Texas at Austin who have no particular background in the study of Dance, per se, as a guide to the study of the contribution to Black Dance of Charles Moore, who spent his life working in the rediscovery or reintroduction of traditional African and Caribbean ritual dance elements into American Dance culture.

Charles Moore was born in Cleveland Ohio in 1938. He studied Dance under Asadata Dafore, Pearl Primus, and Katherine Dunham (with whom he danced for eight years). His Broadway career included **Jamaica** in 1957, **Carmen Jones** (revival) in 1959, and **Kwamina** in 1961. He was a member of the Geoffrey Holder, Donald McKayle, and Alvin Ailey Dance Groups, creating signature performances in Ailey's **Blues Suite** in 1958 and McKayle's **Rainbow 'Round my Shoulder** in 1959. He taught Dance in the anthropological tradition of Katherine Dunham at Brooklyn College. He founded several companies in New York: Dances and Drums of Africa, The Charles Moore Dance Theatre, and The Charles Moore Dance Company. During the seventies and eighties he choreographed and performed in several important works, including: **Spear Dance** in 1970 and **Royal Dahomey Court Dance** in 1980. His most famous dance was, Asadata Dafore's choreography of ostrich dance: **Awassa Astrige**. Charles Moore died in 1986. His wife, Ella Thompson Moore, continues to direct his company.

Dance research of any kind is difficult because Dance is not

particularly concerned with the production of easily studied artifacts, but with the Dancer and the dance. The study of Black Dance is more difficult because it is a contemporary activity and has, perhaps been perceived as rather marginal or subversive in both the art and scholarly establishments. For the study of Charles Moore, this means that there will be little available other than snippets painstakingly collected from diverse sources. The sources included in this pathfinder reflect this diversity and poverty of information. The sources discussed here were selected from the collections of the Perry Castenada Library (PCL) and the Fine Arts Library. Each source provided is readily available in the collection, accessible through UTCAT, and fairly easy to use. Each source is directly related to the study of Charles Moore and is intended to lead the student to further sources and an informed understanding of the topic.

The indexes included here cover a wide range of sources, providing access to periodical and monographic literature covering biography, music, daily news -- which speaks to the broad scope of Dance research. Newspapers, especially local or specialized newspapers offer contemporary reviews or notices of performances or lectures and are often the only information that is generally available to the researcher. Journals can offer a critical appraisal of an artists work or activity, often from the point of view of fellow artists rather than that of the professional critic. Monographs, biographies or period histories, when they exist are of great value in this sort of research and have been included for

that reason.

The following citations are made according to Kate L. Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations. 5th ed. Chicago: University of Chicago Press, 1987.

Dictionaries:

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer Books, 1982. **GV 1785 A1 C58 1982** ISBN 0028702603.

This dictionary provides biographical data for performers and choreographers of the American stage. Each entry includes a short biography: where or under whom each performer studied, stage credits, group memberships, and a list of choreographed works with date of first performance. There is a very useful Index. This provides an excellent introduction to the work of Charles Moore.

Bibliographies:

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland, 1982. **GV 1595 A33 1989.**

This bibliography is an excellent source to Black Dance and Dancers in America. The index refers users to citation rather than page numbers which must be found within the main body of the text. The index provides five references to the work of Charles Moore.

Bibliographic Guide to Dance. Boston: G.K. Hall, 1975-. ISBN 0816111243 **GV 1593 N498**

Annual supplement to the New York Public Library Dictionary Catalog of the Dance Collection, published since 1975. Each volume continues to provide excellent coverage of the world of Dance as reflected by the New York Public Library Dance Collection. The work is arranged alphabetically, Charles Moore has entries in several volumes.

New York Public Library Dictionary Catalog of the Dance Collection. Boston: G.K. Hall, 1974. **GV 1593 N498**

New York Public Library's Dance collection holdings cataloged prior to 1973. The Catalog is arranged in dictionary format. Entries include ballet, modern Dance, social, ethnic, and folk dance, costume, design, clippings, video, phono recordings, films, scrapbooks, scores, music periodicals, etc. This Source is continued by Bibliographic Guide to Dance. Excellent source for Black Dance and Charles Moore, accessed under, Moore, Charles.

Indexes:

Biography Index. New York: H.W. Wilson, 1949-. **CT 104 B563** ISSN 0006-3053.

This Wilson Index provides a guide to biographical material printed in periodical or monographic forms indexed elsewhere by a Wilson service. Comprehensive coverage is provided to both scholarly and a general audience. Obituaries, correspondence, book reviews, bibliographies are included. The index is arranged alphabetically by biographee surname. There is also an index to professions and occupations. This is a very useful source to information about specific individuals. For Charles Moore it provides a citation of an obituary.

Music Index. Detroit: Information Coordinators, 1949-. **ML 118 M84.** ISSN 0027-4348.

This is a guide to music periodical literature covering over 350 music related titles. Subjects and Authors are listed alphabetically. Topics covered include: performers, first performances, reviews of book, sound and video recordings, and obituaries. This is useful to students of Dance and Charles Moore because of the collaboration between musicians and the performance of choreographed works.

New York Times Index. New York: New York Times Corporation, 1851-. AI 21 N4.

This index provides access to the millions of stories, articles, photographs found in the New York Times. Entries are arranged alphabetically. Most items are further accessed through **see also** references which then supply date and page references to particular issues of the Times. Very useful source for any sort of Performance research, especially useful for Charles Moore research because it provides access to reviews of New York performances.

Monographs:

Emery, Lynne Fauley. Black Dance. New York: Books for Libraries, 1980. **GV 1624.7 N4 E44 1980.**

This general history of Black Dance provides chapters for each of the periods covered from the Slave Dances of the 17th century to the Modern Dance Movements. This is a particularly useful introduction to Black Dance in America. There is a forward by Katherine Dunham. It includes an excellent bibliography for further reference. The book is accessed through an index and table of contents. As a source to the career of Charles Moore, it is of limited value.

Long , Richard A. The Black Tradition in American Modern Dance. New York: Rizzoli, 1989. **GV 1624.7 A34 L66 1989.**

Useful introduction to Black contribution to the Modern Dance movement in America. Excellent color and black and white photography. Accessed through an index. Charles Moore receives several passing comments and several excellent photographs are provided.

McDonagh, Don. The Complete Guide to Modern Dance. New York: Doubleday, 1976. **GV 1783 M26.**

This single volume attempts to present a representative anthology of modern and contemporary dancers and choreographers whose personal creativity have made significant contributions to the dance. It provides a chronology of choreography of each artist included and a detailed description of significant performances, including lists of dancers in the company. The index is very thorough. Charles Moore is listed as a member of the company to two performances choreographed by Alvin Ailey and Donald McKayle.

Periodicals:

Dancemagazine. New York: Danad, (Vol. 42-) 1968-. **GV 1580 D246.** ISSN 0011-6009

Dancemagazine provides extensive coverage of ballet, Broadway, and modern performances, performers, and choreographers. Excellent photographs included. Excellent
source for particular performers, reviews of major performances. Each issue includes a performance calendar. Very useful for all sorts of Dance related research. Especially rich source for

Charles Moore. Dancemagazine is accessed through several indexes including: Biography Index, Humanities Index, Readers Guide to Periodical Literature.

Newspapers:

New York Times. New York: H.J. Raymond, 1857-.

Very valuable source to all manner of news events, especially theater events and personalities in New York and the world. New York Times is accessed through several means: the New York Times Index, and several online services, including INFO TRAC. Very useful for information regarding local artists and reviews of their performances.

Variety. New York: Variety, 1905-. ISSN 0042-2738.

This weekly provides official news of the theater industry. It contains reviews of performers and performances in both New York and regional productions. Especially useful for any sort of contemporary performance research.

Village Voice. New York: Village Voice, 1955-. ISSN 0042-6180.

Village Voice provides indepth coverage of performing arts including reviews of music and art especially as occurs in the general environs of New York. Very useful for information regarding the New York theater scene, especially alternative, avant guard, or outsider art.

Articles:

"Obituary," New York Times. 25 January 1986, I 10:1.

An obituary of Charles Moore. A good example of what can be found in ordinary sources like newspapers.

PATHFINDER ON CHARLES MOORE

The following pathfinder is designed to assist you to research the broad topic Black Dance and the more restricted topic of Charles Moore (1938-1986) a choreographer/performer and teacher of Dance in the tradition of Katherine Dunham, Pearl Primus, and Asadata Defore.

TO START: Attempt to define the topic. You might want to make preliminary use of UTCAT using the search term "Blacks--Dancing". You will want to continue your search with the help of the following sources:

DICTIONARIES: Dictionaries can provide important terms or vital personal information for your research topic.

Cohen-Stratyner, Barbara Naomi. **Biographical Dictionary of Dance**. New York: Schirmer Books, 1982. **GV 1785 C58 1982.** Charles Moore can be found on page 629.

BIBLIOGRAPHIES: Then, use bibliographies to lead you to major books, magazine, or newspaper articles, Video recordings. You might find information using terms like: "Moore, Charles" or, "Dances and Drums of Africa".

Adamczyk, Alice J. **Black Dance: An Annotated Bibliography**. New York: Garland, 1982. **GV 1595 A33 1989.**

Bibliographic Guide to Dance. Boston: G.K. Hall, 1975-. **GV 1593 N498.**

New York Public Library Dictionary Catalog of the Dance Collection. Boston: G.K. Hall, 1974. **GV 1593 N498.**

INDEXES: Use indexes to help you find recent, and not-so-recent magazine articles, book citations, video recordings, or obituaries. Use information that you found from your Dictionary or Bibliography research; for example: Dance--African American, or Moore, Charles.

Biography Index. New York: H.W. Wilson, 1949-. **CT 104 B563.**

Music Index. Detroit: Information Coordinators, 1949-. **ML 118 M84.**

New York Times Index. New York: New York Times Corp., 1959-

BOOKS: Books, histories, biographies, or collected critical essays can provide useful background material. Where they exist, biographies of Dancers are very valuable.

Emery, Lynne Fauley. **Black Dance**. New York: Books for Libraries, 1980. **GV 1624.7 N4 E44 1980.**

Long, Richard A. **The Black Tradition in American Modern Dance**. New York: Rizzoli, 1989. **GV 1624.7 A34 L66 1989.**

McDonagh, Don. **The Complete Guide to Modern Dance**. New York: Doubleday, 1976. **GV 1783 M26.**

JOURNALS: Professional and popular journals (magazines) often provide critical information regarding a performers current activity, or work to date. Along with newspapers, journals may be the only sources of information available.

Dancemagazine. New York: Danad, (Vol. 42-) 1968-. **GV 1580 D246.**

NEWSPAPERS: National, daily, regional, and professional newspapers provide performance reviews, announcements, speaking engagements, performance advertisements. Such articles may be all that is available to the student of Dance, or of a particular performer. The following are particularly useful for Black Dance and Charles Moore:

New York Times. New York: New York Times Corp., 1857-. Retained in Microfilm.

Variety. New York: Variety, 1905-. Retained in Microfilm.

Village Voice. New York: Village Voice, 1955-. Retained in Microfilm.

OBITUARIES: When performers have died, obituaries often provide comprehensive overviews of the life and work of the deceased. This can lead the researcher back into the other sources for further study. Most indexex include obituaries in their general coverage.

"Charles Moore," New York Times. 25 January 1986, I 10:1.

INTRODUCTION

Asadata Dafora was born John Warner Dafora Horton in Freetown, Sierra Leone, West Africa, in 1890. Early in his life (1912) he became the first African dancer to present African dance in concert form in the United States. Dafora's rise to fame came less quickly, with the surprise success of "Kykunkor," a dance opera, at Carnegie Hall in 1936. From then on he was afforded many opportunities to exhibit his West African style of dance, theater, composition, and song throughout the United States, Europe, and Canada. He returned to Sierra Leone to work in the Ministry of Culture in 1960 but came home to New York City after only a few months because of failing health. Dafora died there in 1965. His influence on American dance has been reinforced by revivals of his work by former company members, including Charles Moore. These facts are easily obtained by a cursory search of biographical reference sources; Dafora's personality and inspiration are less easily discovered.

Compiling a bibliography of sources that treat Asadata Dafora fairly and completely is an unrealistic task, given the fact that he was black in the white world of the 1930's and 40's performing arts. This is not a speculative statement; rather, it is the conclusion I have drawn after examining countless sources and finding Dafora and his contemporaries ignored by most of them. But thanks to the efforts of a few conscientious scholars there is a way to find material concerning this man. Reviews of his performances and productions and retrospective appreciation of his genius give vital clues to the undergraduate dance student

whose interests lead him to study the life and work of Asadata Dafora.

This "pathfinder" is a guide to the literature available in the University of Texas, Austin, library system. Therefore, the first criteria for inclusion of a source is that it is currently held at U. T. Once availability is determined, only an examination of the source can determine if it contains information relevant to the topic. Such an examination includes a careful look at the source's index (checking for Horton, Dafora, Defora, Dafore, Sierra Leone, African Dance Theatre, and "Kykunkor") and an assessment of the information rendered: Is it original or a repetition of previously published material? Is it essential to understanding the character of his life and work or is it extraneous? An examination also entails gleaning information from the source's bibliography. In this way, the researcher can trace the path of scholarship about Dafora backwards to the earliest sources.

A comparison of sources provides the best evaluation of the pool of available information. The majority of compilations that relate to American performing arts give only cursory attention to Dafora, his work, and his contemporaries. He is ignored in general works on opera and musical drama. By contrast, a few sources hail him as brilliant and highly influential. Alain Locke says of his work, "It represents the beginning of an entirely new and healthy adaptation of the pure African tradition of . . . dance . . . after several generations of mere

sentimental dabbling in African local color and cheap pseudo-African effects" (American Dance Festival, 15). Rather than allow the majority to rule and assume that Dafora played a negligible role in the American dance scene, the nature of this topic suggests that the researcher should pay attention to those contemporary scholars with the insight to recognize the talent of a previously unappreciated composer, choreographer, and dancer.

STYLE MANUAL USED: Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations, 5th ed. Chicago: The University of Chicago Press, 1987.

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Publishing, Inc., 1989.

The best of the new sources on black dance, this bibliography lists more than a dozen items about A. D., including several reviews of his shows from newspaper sources; about half of these sources are available at U.T. and can be found by searching UTCAT with the book in hand. (GV/1595/A33/1989; Fine Arts Library Reference)

The Black Tradition in American Modern Dance. [Durham, N.C.: American Dance Festival, 1988].

Photographs are of special interest in this short work, including one of Charles Moore performing in an A. D. production; there is no index, but pages 12, 14, and 16 mention A. D. or have relevant photographs that are not available elsewhere. (GV 1783 B53 1988; Fine Arts Library)

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer Books (Macmillan Publishing Co.), 1982.

Important for its list of works with which A. D. was associated (both his own productions and pre-fame participation), this work's dictionary style simplifies finding A. D.'s entry, although it uses "Dafore" as an alternate spelling. (GV 1785 A1 C58 1982; Fine Arts Library Reference)

Cox, Leonore. "On a Few Aspects of Negro Dancing." In Proceedings of the National Dance Congress and Festival (first congress), 52-55. New York, 1936.

The sheer age of these proceedings makes them rare, and it is a delight to find that they are available at U.T. in their original form. Cox issued a call for American black dance to break forth from the stereotypical minstrel shows on one hand and stereotypical African "native" dance on the other; Dafora is discussed as an example of how that is best done. (HRCMIN-1792, Harry Ransom Humanities Research Center)

Davidson, Celia Elizabeth. Operas by African-American Composers: A Critical Survey and Analysis of Selected Works. Ann Arbor, Mich.: University Microfilms International, 1980. Microfilm.

Davidson's doctoral dissertation includes a discussion (1-11) of operas by black composers and why they have been ignored; the body of the work does not deal with A. D. but the conclusion notes his "profound impact" (480). (FILM 16,514; Fine Arts Library)

Dimitry, E. L. "Like Witch Stories?" Chicago Defender, 16 June 1934. Microfilm.

This article is cited as an example of both newspaper reviews, which will be essential to understanding how A. D.'s work was accepted in his day, and microfilm sources, which make up the majority of newspaper holdings at U.T. and must be consulted for research to be complete. (Perry Castenada Library Level 1)

Emery, Lynne Fauley. Black Dance from 1619 to Today, 2d rev. ed. Princeton, N.J.: Princeton Book Company, 1988.

This work's index shows the way to three full pages of text about A. D. and a photo of A. D. in costume for Kykunkor, but the whole of Chapter Eight, "Concert Dance Pioneers: 1920-1950," is essential for an understanding of the dancers and the situation which preceded A. D.'s "explosion" (248) onto the scene in 1936. (GV 1624.7 A34 E43 1988; Fine Arts Library)

Forbes, Fred R. Dance: An Annotated Bibliography, 1965-1982. New York: Garland Publishing, Inc., 1986.

A. D.'s work does not even fall into the time period covered by this work; therefore, his inclusion here marks a rare occurrence of recognition for his impact on American dance as a whole. It renders the Martin article mentioned later, among others. (GV 1594 F672 1986; Fine Arts Library Reference)

In Black and White, 3d ed. Edited by Mary Mace Spradling. Detroit: Gale Research Co., 1985.

Looking up both "Horton" and "Dafora" renders a concise bibliography with a focus on genealogy, as well as sources from the New York Times, which saves the researcher from searching those indexes. (Z 1361 N39 S655; Perry Castenada Library Reference)

Isaacs, Edith J. R. The Negro in the American Theatre. New York: Theatre Arts, 1947.

Because this source lacks an index, the vital information it provides is easily ignored. Not only is its introduction valuable for background familiarity, but A. D.'s Kykunkor is described in more detail than anywhere else on pages 92-94; the date of Isaacs' writing points to her sensitivity in discerning earlier than most the value of this production in American theater. (PN 2286 I8; Fine Arts Library)

Mapp, Edward. Directory of Blacks in the Performing Arts, 2d ed. Metuchen, N.J.: Scarecrow Press, 1978.

A succint listing of biographical material includes A. D.'s full name, education, debut date, and selected performances and other information which is left out or guessed at in other sources (including his birth date); the work is arranged like a dictionary, so "Dafora" is simple to find. (PN 1590 B53 M3 1990; Perry Castenada Library Reference)

Martin, K. K. "America's First African Dance Theatre." ODU 11 (January 1975): 115-128.

Martin's article is one of the first of the contemporary scholars to recall Dafora's genius as displayed through his dance troupe, the "Asadata Dance Troup" or "African Dance Theatre." (DT 471 O3944; Perry Castenada Library)

New York Times, 7 March 1965, 83:1. Microfilm.

A. D.'s obituary appears here three days after his death. The inclusion of an obituary is normal in scholarly research about a well-known person who has died. (Perry Castenada Library, Level 1)

Roberts, John Storm. Black Music of Two Worlds. New York: Praeger Publishers, 1972.

In producing a scholarly work that focuses on the differences between American black music and African black music, Roberts purports that too much credit is given to American blacks in the evolution of black music. "Sierre Leone" is the index entry that links this work to A. D., hinting that the Americans who returned to West Africa did not so much change West African music as they were changed by it; an understanding of his thesis lends objectivity to a study of A. D.'s roots.

Terry, Walter. I Was There: Selected Dance Reviews and Articles--1936-1976. New York: Audience Arts, 1978.

A 1940 review of Zunguru provides a humorous look at how A. D.'s productions were viewed by those with curiousity about, but no understanding of, African-American culture; it describes the production as "savage," "demoniacal," and "melodramatic" (63) although the author seems to have been charmed by the originality of it in the end. (GV 1623 T42; Fine Arts Library)

Thomas, Andre Jerome. A Study of the Selected Masses of Twentieth-Century Black Composers: Margaret Bonds, Robert Ray, George Walker, and David Baker. Ann Arbor, Mich.: University Microfilms International, 1984. Microfilm.

Thomas's doctoral dissertation does not mention A. D., but the general bibliography at the end is lengthy and includes about a dozen items that are about black composers, an area that proved difficult to study before I located this list. (FILM 18,279; Fine Arts Library)

ASADATA DAFORA HORTON--A PATHFINDER

Asadata Dafora Horton has been hailed in recent years as one of the great influences in the performing arts from the 1930s and 40s. Because he was African-American, his productions and performances were largely ignored during his lifetime and even now there is no biography of his life and no authoritative compilation of his work. Few clues about this man remain; a compilation of some of those clues follows.

BACKGROUND INFORMATION of two types is necessary to fully understand Dafora's contribution to black dance in the United States. The connection between African music and Black American music must be comprehended and the state of Dafora's arts (composing, dancing, and more) during his lifetime must be examined. This duo attempts to uncover both of those mysteries.

Roberts, John Storm. Black Music of Two Worlds. New York: Praeger Publishers, 1972.

Thomas, Andre Jerome. A Study of the Selected Masses of Twentieth-Century Black Composers: Margaret Bonds, Robert Ray, George Walker, and David Baker. Ann Arbor, Mich.: University Microfilms International, 1984. Microfilm. (See bibliography.) (FILM 18,279; Fine Arts Library)

BIOGRAPHIES and biographical sketches of Dafora provide basic information about his life and give clues to the span of his career by listing his performances and productions. Note that none of these sources is a complete biography about Dafora and they present conflicting facts; for example, was his first name really "John" or "Austin"? Use these sources carefully, gleaning the necessary facts but avoiding conclusions drawn solely from those facts.

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer Books (Macmillan Publishing Co.), 1982. (GV 1785 A1 C58 1982; Fine Arts Library Reference)

In Black and White, 3d ed. Edited by Mary Mace Spradling. Detroit: Gale Research Co., 1985. (Z 1361 N39 S655; Perry Castenada Library Reference)

Mapp, Edward. Directory of Blacks in the Performing Arts, 2d ed. Metuchen, N.J.: Scarecrow Press, 1978. (PN 1590 B53 M3 1990; Perry Castenada Library Reference)

New York Times, 7 March 1965, 83:1. Microfilm. (Obituary.) (Perry Castenada Library, Level 1)

REVIEWS of Dafora's work can provide hints for compiling a chronological account of performances. These sources either contain reviews or give references to reviews in other sources. Most reviews are available through newspapers that are available only on microfilm. Microfilm can be read and copied on special machines that are available in any library that has microfilm; instructions for their use are posted beside every machine at U.T. and are easy to follow.

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland Publishing, Inc., 1989. (GV/1595/A33/1989; Fine Arts Library Reference)

Dimitry, E. L. "Like Witch Stories?" Chicago Defender, 16 June 1934. Microfilm. (Perry Castenada Library Level 1)

Terry, Walter. I Was There: Selected Dance Reviews and Articles--1936-1976. New York: Audience Arts, 1978. (GV 1623 T42; Fine Arts Library)

PHOTOGRAPHS of Dafora and his productions serve to interpret reviews of performances; what cannot be described in words must be experienced through pictures. This work is not valuable solely for photographs, however; it also provides valuable background information. (Other sources in this pathfinder also have wonderful photographs.)

The Black Tradition in American Modern Dance. [Durham, N.C.: American Dance Festival, 1988]. (GV 1783 B53 1988; Fine Arts Library, pages 12, 14, and 16)

TECHNICAL DISCUSSIONS of Dafora's style and influence form an important part of this dancer's legacy. Such discussions during his lifetime indicate rare sensitivity on the part of the author; the same discussions in recent years add credibility to the claim that he was widely influential in American performing arts.

Cox, Leonore. "On a Few Aspects of Negro Dancing." In Proceedings of the National Dance Congress and Festival (first congress), 52-55. New York, 1936. (HRCMIN-1792, Harry Ransom Humanities Research Center)

Davidson, Celia Elizabeth. Operas by African-American Composers: A Critical Survey and Analysis of Selected Works. Ann Arbor, Mich.: University Microfilms International, 1980. Microfilm. (See "Introduction," 1-11, as well as 480-81.) (FILM 16,514; Fine Arts Library)

Emery, Lynne Fauley. Black Dance from 1619 to Today, 2d rev. ed. Princeton, N.J.: Princeton Book Company, 1988. (See Chapter Eight, "Concert Dance Pioneers.") (GV 1624.7 A34 E43 1988; Fine Arts Library)

Forbes, Fred R. Dance: An Annotated Bibliography, 1965-1982. New York: Garland Publishing, Inc., 1986. (GV 1594 F672 1986; Fine Arts Library Reference)

Isaacs, Edith J. R. The Negro in the American Theatre. New York: Theatre Arts, 1947. (See Introduction as well as 92-94.) (PN 2286 I8; Fine Arts Library)

Martin, K. K. "America's First African Dance Theatre." ODU 11 (January 1975): 115-128.

SOME NOTES about these sources . . . For all sources, the call number and U. T. library are listed. Some have pages or chapters listed as well; however, the index of each source should be consulted as well. Obtaining the Leonore Cox speech from the Harry Ransom Center requires some effort. Go to the fifth floor of the building (on Guadalupe and

21st) and tell the receptionist you've not been there before; she'll instruct you in the procedure for viewing this rare book. Allow at least one hour to use this source.

A Pathfinder to Soures on Ailvin Ailey

Alvin Ailey's caree- spanned the years 1931-1989 and includes his work as a dancer, choreographer, dance company operator, and dance educator. Ailey is most famous for his choreography of works such as Revelations, Cry and Blues Suite which are based both thematically and physically on Black ethnic culture. Ailey is also notable for originating a Black dance repertory company so that the cultural heritage of dance could be better preserved through continual performance. Ailey has been highly praised for his contributions but has not escaped criticism either. The critics have judged some of his work, especially his early 1980's efforts, as failures and his efforts to bring Black ethnic dance to a white middle class audience have also been a spark for controversy. Ailey's long and complex career will be covered in full by the sources discussed.

Types of sources that provide information about Ailey or point to other sources containing information about him include: biographies, reviews of performances of his works, critical comments on his career, and descriptions of his dance companies and school.

I deliberately chose to cover as much of the topic as possible, so that my audience, an undergraduate student in Ms. Daly's History of Dance seminar, could narrow down the topic for himself. Space constraints are also a motive for including tertiary sources. Secondary sources are finite and if I list three articles then the patron will retrieve, at most, three sources. Tertiary sources are expandable; putting three indexes

on the list could lead the student to dozens of retrieved articles.

I have limited the sources included to those available at University of Texas at Austin, more specifically at Perry Casteneda Library (PCL) or the Fine Arts Library (FAL). I have also limited sources to only those tertiary indexes and bibliographies that will yield at least five citations within five minutes of searching. This should help build the user's confidence.

In addition I have included a few secondary sources such a quick reference biographies, books, and videocassettes which the student can check out or use quickly and conveniently. In addition to convenience I have also used balance as a selection criteria. This means including: sources covering all periods of Ailey's career; sources from different fields and perspectives such as dance, humanities, the news media, and black ethnic; sources in different formats including videos and CD/ROM; and sources at different reading levels. Recency is not a factor in my decisions because the student is expected to report on the totality of Ailey's career.

I began searching in the most specific, dance related sources first such as the Dictionary Catalog of the Dance Collections because I needed the dance viewpoint. Then I went to familiar basic sources such as Biography Index and the Negro Almanac. My third step was to check UTCAT under a subject search and to check the titles I found in the bibliographies.

The bibliography follows this format:
Gibaldi, Joseph and Walter S. Achtert. MLA Handbook for Writers of Research Papers. 2nd ed. New York: Modern Language Association of America, 1984.

Bibliographies

New York Public Library. Dictionary Catalog of the Dance Collections. 10 vols. Boston: G. K. Hall, 1974. Vol. 1 (FAL REF INDEX TABLE GV 1593 N498)

This tool is a good way to see much of what has been written about Ailey prior to 1974. It lists all of the materials available at the New York Public Library's world renowned dance collection including non-print materials such as photographs. There are several terms you need to look under in order to find everything. They include: Ailey, Alvin ; Alvin Ailey Dance Theater ; Alvin Ailey City Center Dance Theater ; Alvin Ailey Repertory Ensemble ; Alvin Ailey Junior Dance Company ; and the titles of works choreographed by Ailey before 1974 such as Reflections. You can obtain a list of those titles from some of the biographical sources listed.

New York Public Library. Bibliographic Guide to Dance. 30 vols. to date. Annual. Boston: G. K. Hall, 1976-.
(FAL REF INDEX TABLE GV 1594 N483)

This supplements and updates the Dictionary Catalog and you would use similar terms to search it. You may need to use another source to get the names of Ailey's dance companies for this period and the titles of his works. This can lead you to reviews and biographical articles in the New York Times and several dance magazines. Many of the entries since 1985 are for videos and other non-print materials most of which UT does not own.

Adamczyk, Alice J. Black Dance: an Annotated Bibliography. New York: Garland, 1989.
(FAL REF GV 1585 A33 1989)

The most current and comprehensive list of sources about Black dance, including books, articles and dissertations, available. I find its one to three sentence descriptions of the sources a great help in deciding which are worth looking for. Look up Ailey, Alvin in the index where you find a list of numbers after his name. Each number is an entry number, not a page number and the whole book is arranged in numerical order by entry number. Some of the materials are only tangentially related to Ailey such as his staging strategies or interviews with his dancers.

Guide to Dance Periodicals. 10 vols. New York: Scarecrow, 1950-1963. Vols. 6-10.
(FAL REF GV 1580 G834 V. 6-10)

An excellent source for finding older articles about Ailey's early career (1954-1962) as a dancer and then as a choreographer, Guide to Dance Periodicals is an annual index to articles in the main dance periodicals and to reviews in popular magazines. All of the articles are listed under Ailey, Alvin and each book is organized alphabetically like an encyclopedia. You will need to check a different volume for each year to find the articles published in popular and dance magazine that year. There is a limit to the usefulness of the source, however; of the 21 articles about Ailey in v. 10, UT only subscribed to four of the magazines.

Spradling, Mary Mace, ed. In Black and White: a Guide to Magazine Articles, Newspaper Articles and Books Concerning More than 15,000 Black Individuals and Groups. 3rd ed. 3 vols. Detroit: Gale, 1980.
(PCL REF Z 1361 N39 N655)

The title describes the kinds of sources this covers. It lists over 30 sources on Ailey including articles in Saturday Review, Chicago Tribune, People, and Current which are not indexed elsewhere. No dance magazines or sources published after 1983 are listed. Volumes 1 and 2 are a set and volume 3 is a supplement which must be searched separately. The alphabetical arrangement make it easy to find Ailey's name.

Indexes

Humanities Index. New York: H. W. Wilson, 1974 -. Quarterly.
(PCL REF INDEX TABLE 2)

Here you can see what articles have been written in a given year in over 300 journals and magazines such as Dance Chronicle, Dance Magazine, and Dance Research Journal. All of the sources are in English and the coverage is as recent as June 1990. Information appears under Ailey's name, the names of his dance companies, the titles of his works and alphabetically by title under "Dance Reviews - Single Works".

Biography Index. New York: H. W. Wilson, 1949-. Monthly.
(PCL REF INDEX TABLE 2)

Biography Index can lead you to biographical material published in books, obituaries, letters and in hundreds of magazines also indexed by the other Wilson indexes such as Reader's Guide and Humanities Index. This source covers the entire span of Ailey's career, including the recent obituaries and is a good place to find articles and even a few books. There were entries on Ailey in almost every volume I checked, but the coverage is weak prior to 1961. The coverage of Black periodicals like Essence, Ebony and Jet is particularly good.

Arts and Humanities Citation Index. Philadelphia: Institute for Scientific Information, 1975. Annual.
(PCL REF INDEX TABLE 1)

Even though this source is difficult to use it has two benefits. You can find books and articles about Ailey and you can find out which of the materials written about him has been most often referred to by other authors. Once you have found his name in the PERMUTERM subject index volume (look under Ailey too), you will see a list of names. Look each of these up in the SOURCE volume to get the additional information you need to find the articles. To check on how often an article has been referred to, look up its author's name in the CITATION volume.

General Periodicals Index (INFOTRAC). CD/ROM. Information Access Co., 1991.
(PCL REF CD/ROM STATIONS 1 and 2)

The fastest way to search the last two years of articles in 1,100 magazines and journals and the New York Times. Search under Ailey's name, the titles of his works, or the name of one of his dance companies. This would be the best way to get really current information including obituaries and retrospective articles analyzing Ailey's career written after his death in 1989.

Biographical sources

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schriner Books, 1982.
(FAL REF GV 1785 ; PCL REF GV 1785)

A good place to start, this source gives a two column overview of Ailey's life on pages 8-9, and lists the titles of the works he had choreographed through 1980. These titles can be used to search in other sources such as the Dictionary Catalog.

The Negro Almanac : a Reference Work on the Afro-American. Bicentennial ed. New York: Bellwhether, 1976.
(PCL STACKS E 185 P55 1976)

A 1200 page compendium of everything about Black history and culture in America, the Negro Almanac provides a different cultural perspective and is highly readable. The one half page biography of Ailey is fairly ordinary but the articles on the Black entertainment field in the sixties and early seventies and the article on the history of the civil rights movement are very helpful for understanding the social and political context in which Ailey produced his works. Use the alphabetical index to look up a subject such as"Blacks in the performing arts" then turn to page listed to find the article.

Current Biography Yearbook 1968. New York: H. W. Wilson, 1968.
(PCL REF CT 100 C8)

Pages 12-14 provide an excellent synopsis of Ailey's career up to 1968. Current Biography's purpose is to provide brief, authoritative biographies of people in the news so this article, written in the sixties, also offers a different social and cultural perspective than newer sources.

McDonagh, Don. The Complete Guide to Modern Dance. Garden City: Doubleday, 1976.
(FAL REF GV 1783 M26)

Although a bit outdated, this source is valuable for its ability to provide a feel for Ailey's works through its one page discussions and synopses of: Blues Suite, Revelations, Quintet, and Masekla Language. It also provides a chronology of Ailey's work form 1954 to 1975 and a one page biographical sketch.

Books

Emery, Lynn Fauley. Black Dance from 1619 to Today. 2nd Rev. ed. Princeton: Princeton Book Co., 1988.
(FAL REF GV 1624.7 A34 E43 1988)

A general history of Black dance throughout the world, this includes pages 272-279, covering Ailey. The section includes several photos, a critical evaluation of his style and work, and a little about his company and the dancers involved in it.

John Willis' Dance World. 14 vols. New York: Crown, 1966-1980.
(FAL REF GV 1560 D385)

An annual yearbook covering dance performances across the U. S. The issues available cover 1966-1979 and include lots of photos of performances by various of Ailey's companies. This source will also tell you which other companies in the U. S. performed Ailey's works that year. Check Ailey's name in the index and then look for the name of the company within the article to find the correct portion.

Cook, Susan. The Alvin Ailey American Dance Theatre. New York: Morrow, 1978.
(FAL STACKS GV 1786 A42 C66)

Primarily a photo essay covering performances choreographed by Ailey from 1955 to 1976. This book also provides a chronological list of Ailey's works through 1976. The ten page introduction is a thorough history of the company and the book as whole tries to portray how the company works on a daily basis with chapters on rehearsal as well as performance.

Mazo, Joseph H. Prime Movers: the Makers of Modern Dance in America. New York: Morrow, 1977.
(FAL STACKS GV 1783 M347 1977)

Ailey is one of many dance figures discussed in this book. His section (pages 243-256) is a critical evaluation of his work that discusses serious criticisms such as his pandering to middle class tastes. A good source for critical comments and to put Ailey in a context with other dance figures of his time.

Jacob, Ellen and Christopher Jonas. Dance in New York: an Indispensable Companion to the Dance Capital of the World. New York: Quick Fox, 1980.
(FAL REF GV 1624.5 N4 J3 1980)

Written from the "how to become a dancer" viewpoint this book provides a detailed description of Ailey's dance school as it was in 1980 (classes offered, fees, faculty, etc.) and a good brief history of his dance companies on pages 73-75.

Videos

The Alvin Ailey Dance Theater. Videotape. RM Arts, 1986. 140 min.
(FAL VIDCASS 1172)

This lengthy color VHS tape includes performances of Divining, Revelations, The Stack Up and Cry by Ailey's company. This provides an opportunity to visualize and to experience the style, themes and power of Ailey's work. Divining was Judith Jamison first notable work as a coreographer for the company. Revelations has a tribal feel and is Ailey's signature piece. Cry was designed for Jamison to dance and as a tribute to black women. The Stack Up is a portrait of modern day street life in Harlem coreographed by Tallie Beatty.

Ailey Dances. Videotape. Kultur, 1982. 90 min.
(FAL VIDCASS 1510)

Recorded live at City Center Theater, this tape includes performances of Ailey's Night Creatures, Cry, The Lark Ascending, and Revelations and features the dancing and narration of Judith Jamison. This tape provides a view of performances of four of Ailey's most popular works. Night Creaturesfeatures the music of Duke Ellington and the Lark Ascending is designed to evoke the mood of the Scotch higlands. The tape is in color and VHS format.

A Guide to Sources on Alvin Ailey

Alvin Ailey is best known for his work as a choreographer but his long (1931-1989) and varied career includes his work as a dancer, dance educator, and dance company organizer and promoter as well. This guide will help you find information from dance, the news media and the humanities covering all aspects of Ailey's career.

***WHERE DO I START?**

Look in biographies for brief information about Ailey's life and work. They can also give you the names and of Ailey's dance companies and the titles of Ailey's works. Search under in the indexes and bibliographies listed here.

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schriner Books, 1982. (FAL REF ; PCL REF GV 1785)
On pages 8-9 there is a two column overview of Ailey's life that also lists the titles of the works he had choreographed through 1980.

The Negro Almanac : a Reference Work on the Afro-American. Bicentennial ed. New York: Bellwhether, 1976. (PCL STACKS E 185 P55 1976)
The Negro Almanac provides: a 1/2 page biography of Ailey, plus articles on the Black entertainment field and the history of the civil rights movement. These articles are helpful for understanding the context in which Ailey produced his works. Use the alphabetical index to look up a subject, such as "blacks in the performing arts."

Current Biography Yearbook 1968. New York: H. W. Wilson, 1968. (PCL REF CT 100 C8)
One of the best sources available on Ailey's early career. Pages 12- 14 are an excellent synopsis of his career to 1968 written from a sixties viewpoint.

McDonagh, Don. The Complete Guide to Modern Dance. Garden City: Doubleday, 1976. (FAL REF GV 1783 M26)
Contains one page discussions and synopses of: Blues Suite, Revelations, Quintet, and Masekla Language. It also provides a chronology of Ailey's work form 1954 to 1975 and a one page biographical sketch on pages 25-32.

***WHERE CAN I FIND ARTICLES ABOUT AILEY?**

Now that you have an overview , you can begin to look for specific sources such as articles and books. To find articles you will need to use indexes. An index groups articles from a variety of magazines together under a subject such as Ailey, Alvin. Once you locate an article, look up the title of the magazine in the UT serials holdings list binder to see if UT owns the magazine and where it is kept.

Humanities Index. New York: H. W. Wilson, 19 -. Quarterly. (PCL REF INDEX TABLE)
Covers over 300 journals and magazines such as Dance Chronicle, Dance Magazine, and Dance Research Journal. Information appears under Ailey's name, the names of his dance companies, the titles of his works and alphabetically by the title of the dance work, such as Cry, under "Dance Reviews - Single Works".

Biography Index. New York: H. W. Wilson, 1949-. Monthly. (PCL REF INDEX TABLE 2)
Covering the entire span of Ailey's career and the recent obituaries, Biography Index, is a good place to in articles in Black magazines like Essence, Ebony and Jet, articles from popular magazines and even a few books listed under Ailey's name.

General Periodicals Index (INFOTRAC). CD/ROM. Information Access Co., 1991.(PCL REF CD/ROM STATIONS)
The fastest and best way to find current articles including obituaries and articles analyzing Ailey's career written after his death in 1989 from 1,100 magazines and journals and the New York Times. Search under Ailey's name, the titles of his works, or the name of one of his dance companies.

HOW CAN I FIND BOOKS ABOUT AILEY?

A bibliography is like an index but it lists books about the same subject together. Bibliographies can tell you what has been written but not what UT owns. Once you get the title and other information from the bibliography, you can order the book through interlibrary loan if UT does not have it.

New York Public Library. Dictionary Catalog of the Dance Collections. 10 vols. Boston: G. K. Hall, 1974. Vol. 1 (FAL REF INDEX TABLE GV 1593 N498)

A good way to see much of what has been written about Ailey prior to 1974. It lists all of the materials (books, articles, photos, videos) available at the New York Public Library's dance collection. You need to look under Ailey's name, the names of his companies, and the titles of his works.

New York Public Library. Bibliographic Guide to Dance. 30 vols. to date. Annual. Boston: G. K. Hall, 1976-. (FAL REF INDEX TABLE GV 1594 N483)

This supplements and updates the Dictionary Catalog and you would use similar terms to search it. This can lead you to reviews and biographical articles in the New York Times and several dance magazines, as well as books and videos.

Adamczyk, Alice J. Black Dance: an Annotated Bibliography. New York: Garland, 1989. (FAL REF GV 1585 A33 1989)
A current source with brief descriptions of the books and articles listed which help in deciding which sources are worth looking for. Look up Ailey, Alvin in the index where you find a list of numbers after his name. Each number is an entry number, not a page number, and the book is organized in numerical order by entry number.

***HOW CAN I FIND BOOKS AT UT?**

By looking up the titles from the bibliographies on UTCAT you can tell if UT owns the book and which library it is in. I have traced a few for you to get you started.

Emery, Lynn Fauley. Black Dance from 1619 to Today. 2nd Rev. ed. Princeton: Princeton Book Co., 1988. (FAL REF GV 1624.7 A34 E43 1988)
The section on Ailey, pages 272-279, includes several photos, a critical evaluation of his style and work, and a little about his company and the dancers involved in it.

John Willis' Dance World. 14 vols. New York: Crown, 1966-1980. (FAL REF GV 1560 D385)
A good source for photos of performances for each year from 1966-1979. Looking under Ailey's name in the index will lead to articles about every company in the U. S. which performed a work by Ailey that year.

Cook, Susan. The Alvin Ailey American Dance Theatre. New York: Morrow, 1978. (FAL STACKS GV 1786 A42 C66)
This book as a whole tries to portray how the company works on a daily basis through a photo essay covering performances choreographed by Ailey from 1955 to 1976, a chronological list of Ailey's works through 1976, and a ten page history of the company.

Mazo, Joseph H. Prime Movers: the Makers of Modern Dance in America. New York: Morrow, 1977. (FAL STACKS GV 1783 M347 1977)
Pages 243-256 are a good source for critical comments on Ailey's career and to put him in a context with other dance figures of his time many of whom are also covered.

***HOW CAN I FIND VIDEOS OF AILEY'S WORKS?**

Doing a subject search on UTCAT will lead you to the same video titles I am listing here. Just give the videocassette number to the circulation desk clerk at FAL and they will get the tape for you.

The Alvin Ailey Dance Theater. Videotape. CBS, 1986. 140 min. (FAL VIDCASS 1172)

This lengthy color VHS tape includes performances of Divining, Revelations, The Stack Up and Cry by Ailey's company. Not all of the pieces were choreographed by Ailey but Revelations is his signature piece.

Ailey Dances. Videotape. Kultur, 1982. 90 min. (FAL VIDCASS 1510)

Recorded live at City Center Theater, this tape includes performances of Ailey's Night Creatures, Cry, The Lark Ascending, and Revelations and features the dancing and narration of Judith Jamison.

Donald McKayle - A Pathfinder

Donald McKayle is a choreographer and dancer who, throughout the 1950's, 1960's, and the 1970's, created and performed many dances which dealt with the Black experience.

In writing about Donald McKayle, for the purpose of research one can separate his life story into three categories: 1) biographical information on his life and his career, 2) information about his works themselves, and 3) his personal thoughts and feelings about dance.

For biographical information - information about McKayle's early life, his education and training, and the many companies with which he has danced and worked, see the following sources:

Emery, Lynne Fauley. *Black Dance in the United States from 1619 to 1970.* Palo Alto, CA.: National Press Books, 1972.
GV 1624.7 N4 E44 1972 Fine Arts Library

This book has a good overview of McKayle, and also has a very nice photograph of him.

Mapp, Edward. *Directory of Blacks in the Performing Arts.* Metuchen, New Jersey: Scarecrow Press, 1978.
PN 1590 B53 M3 Fine Arts Library Reference, PCL Reference

This source lays out very clearly the facts of McKayle's life with headings like education, special interests, and honors for example. Also, use this source to get a list of films which feature McKayle's productions.

There are many sources to check for information about Donald McKayle's works. Remember, these sources list works Donald McKayle created, performed, or works by him which others have performed. It is important to remember that dance companies also perform works which others have choreographed.

Adamczyk, Alice J. *Black Dance: An Annotated Bibliography.* New York: Garland, 1989.

GV 1595 A33 1989 Fine Arts Library Reference

Use this source to get to reviews of McKayle's productions in magazines.

Long, Richard A. *The Black Tradition in American Dance.* New York: Rizzoli, 1989.
GV 1624.7 L66 1989 Fine Arts Library

This source is valuable for its discussions of McKayle's works. It describes many of his works in terms of their meanings, and also features quotes by Donald McKayle.

Dance Magazine. New York: Danad, 1948 - . Published as *Dancemagazine* from 1927 to 1948.
GV 1580 D246 Fine Arts Library, for the years 1965 to present.
Film 17,884 Fine Arts Library, for 1927 to 1965.

For reviews of McKayle's works, this magazine probably has reviewed all the major productions by Donald McKayle. However, the next source should also be used to get reviews of McKayle's works.

New York Times Index. New York: New York Times Co.
Index Tables, Microforms, PCL Level 1

Use this source to index the newspaper, *The New York Times.* A pattern begins to appear when this source gets used. If a McKayle production had its debut on March 1, 1963, more than likely the review appears on March 2, 1963 in the Arts section of the newspaper. Don't be afraid to read microfilm, after a while it becomes very easy.

Donald McKayle's words are just as important to understand as his movements if one wants a complete picture of him as a dancer and a choreographer. Fortunately, he has contributed his thoughts to the following sources. They can provide the "glue" to piecing together the other bits of information for a paper.

Sorell, Walter, ed. *The Dance Has Many Faces.* 2nd ed. New York: Columbia University Press, 1966.
GV 1781 S6 1966 Fine Arts Library

McKayle's essay "The Negro Dancer in Our Time" appears on page 187.

Cohen, Selma Jeanne, ed. *The Modern Dance: Seven Statements of Belief.* Middletown, CT.: Wesleyan University Press, 1965.
GV 1783 C6 Fine Arts Library

McKayle's essay "The Art of Theatre" appears on page 80.

The Urban Bush Women combine both modern dance and types of movement not usually associated with dance (e.g. jumping rope and tumbling) along with text inspired by traditional African folklore and religion as well as contemporary black "womanist" literature into a stage performance that is uniquely theirs. Unfortunately, they have only been in existence since 1984 and, thus, there has not been very much written about them. In addition to their recency, another factor that contributes to the dearth of written material on the Urban Bush Women is the fact that their art does not easily lend itself to categorization, along with the general tendency on the part of those who write about dance to ignore black artists.

This pathfinder is intended to assist an undergraduate student in a dance history class in the preparation of a short paper to be presented at a symposium on Black Dance. Ideally, the student would have available scholarly analyses both on the work of the Urban Bush women themselves as well as their influences and place in dance history. However, due to the scarcity of material on the subject, the sources were selected on the basis of their pertinence and availability; there was not sufficient material to allow the luxury of selecting a particular (e.g. general reference) type of source.

Although this pathfinder has been designed for use in a large research library system such as the General Libraries of the University of Texas at Austin, the user will nevertheless find it necessary to employ outside resources in order to acquire an

adequate amount of source material.

Much of the difficulty in putting together this pathfinder had to do with the fact that the most obvious sources did not prove productive. Thus, I began my search by looking for references to the Urban Bush Women on Infotrac. I found four performance reviews, one of which further informed me that the founder and head choreographer of the group was Jawole Willa Jo Zollar. Unfortunately, she was not listed in Who's Who in American women, Who's Who among Black Americans, or the Performing Arts Biography Master Index. There also was no entry for her in the last ten years of Biography Index or in Bio-base master cumulation. Another source in which I expected to find something germane to my topic was Alice J. Adamczyk's
Black Dance: An Annotated Bibliography, however, this source also had no information on Zollar or the Urban Bush Women. An online search of the Arts and Humanities Search database through DIALOG was similarly unhelpful in that it merely duplicated the results of my CD-ROM search on Infotrac. A search of the last five years of Dissertation Abstracts International also did not produce any dissertations which were related to the topic, my hope being that the bibliography to a pertinent dissertation might provide some promising material.

The most productive source turned out to be the New York Phone Book which provided the telephone number for the Urban Bush Women's office. They promptly mailed an information packet that included more literature than I had found available in the University of

Texas at Austin Library system and the Huston-Tillotson Libraries combined.

ANNOTATED BIBLIOGRAPHY

All bibliographic citations are written in accordance with Kate L. Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations. 5th ed. Chicago: University of Chicago Press, 1987.

MACHINE-READABLE DATABASES

General Periodicals Index (Infotrac). Foster City, California: Information Access Company. 1985-.

CD-ROM index covers a wide variety of magazines and newspapers. Useful for performance reviews and articles in general interest magazines. Contained a short profile and several reviews accessible under index term "Urban Bush Women."

Online Computer Library Center (OCLC). Dublin, Ohio.

Computerized database containing bibliographic records of research libraries both in the U.S.A. and overseas. Usefulness limited by lack of subject indexing, but contains large number of records accessible by author or title (as well as other search techniques). Included records for two videotapes of Urban Bush Women held by California Institute of the Arts.

Newsbank: Review of the Arts. Performing Arts. New Canaan Conn.: Newsbank. 1975-. Call # MCFICHE 1899

Electronic index to microfiche-based newspaper article clipping service. Contains selections from one hundred national and regional newspapers. Includes some reviews and feature articles concerning Urban Bush Women.

INDEXES

Access: The Supplementary Index to Periodicals. Evanston Ill.: Burke. 1975-. Call # NX30/L155

Indexes periodicals not included in Readers' Guide to Periodical Literature. Includes Village Voice, a newspaper that frequently reviews Urban Bush Women's performances.

Artbibliographies Modern. Santa Barbara, Calif.: American Bibliographical Center. 1971-. Call # AI3/A285

Indexes publications concerned with 20th century art, some not found in other art indexes. Contains journal "High

Performance" which has had several articles featuring the Urban Bush Women.

Bibliographic Guide to Dance. Boston: G.K. Hall. 1975-.
Call # GV1593/N498

Supplement to New York Public Library Dictionary Catalog of the Dance Collection, issued annually. Covers material related to the Dance from perspective of New York Public Library's Dance Collection. Recent issues contain some citations to local (New York) publications featuring articles on the Urban Bush Women.

New York Times Index. New York: New York Times Corporation. 1851-. Call # AI21/N4

Indexes articles and photographs from the New York Times newspaper. Many proper name index terms provide reference to subject index term which lists the actual citation. Contains some reviews of Urban Bush Women's performances.

MONOGRAPHS

Champagne, Lenora, ed. Out From Under: texts by women performance artists. New York: Theater Communications Group. 1990. Call# PS628/W6/o98/1990

Selection of pieces by women performance artists includes works by Laurie Carlos, who has co-written and performed with the Urban Bush Women.

Hagedorn, Jessica. Dogeaters. New York: Pantheon, 1990.
Call # PS 3558/A3228/B64/1990

Work of fiction by co-writer of one of the Urban Bush Women's stage performances.

O'Brien, Mark and Craig Little eds. Reimaging America: The Arts of Social Change. Philadelphia: New Society Publishers, 1990. Call # NX180/S6/R45/1990

Collection of Essays discussing the work of socially conscious artists. Includes interview with Jawole Willa Jo Zollar.

p'Bitek, Okot. Song of Lawino; A lament. Nairobi: East African Publishing House, 1966.
Call# PL8041.9/W413/1966 UGL Reserves

Poem by expatriate Nigerian. Basis for Urban Bush Women work of the same name.

Shange, Ntozake. for colored girls who have considered suicide when the rainbow is enuf. New York: Macmillan, 1976.

Call# PS3569/H3324/F6/1981

Dramatic prose poem is example of womanist literature which serves as inspiration for Zollar. Also, first public performance featured Laurie Carlos who has gone on to write and perform with Urban Bush Women.

Thorpe, Edward. Black Dance. Woodstock N.Y.: Overlook, 1990. Call# GV1603/T39/1990

Historical treatment of African-American Dance. Does not treat Urban Bush Women extensively but may be helpful in placing them in the perspective of the Black Dance tradition.

Walker, Alice. In Search of Our Mother's Gardens New York: Harcourt Brace, 1983. Call# PS3573/A425/Z467/1983

Seminal collection of black feminist essays, source of the term "womanist." Mentioned by Zollar as an influence.

MISCELLANEOUS

Manhattan Telephone Directory. New York: Nynex Information Resources, 1990. PCL Reference

Includes phone numbers for that part of New York in which the Urban Bush Women are based. In that they are less established, they are more accessible by telephone and forthcoming with material than a more well-known entity might be. Listing in white pages under "Urban Bush Women."

How to Find Information about the

Urban Bush Women

A new and innovative dance company exploring
black womanist culture in a unique multimedia performance style.

First:

Begin your search with a general information index that is both comprehensive and current -- you will need both of these qualities because your topic is obscure and recent, and thus relevant material is scarce. A good choice would be **Infotrac** on CD-ROM in the PCL Reference Room. This source is also user-friendly, just follow the instructions to begin a search, then type in "Urban Bush Women."

Second:

Evaluate your **Infotrac** results -- you will probably find a handful of reviews and a short profile. The small number of references suggests that this might be a difficult search, so (having learned from the magazine articles that the Urban Bush Women are based in New York) you go to the **Manhattan Telephone Directory** and find their number. Then, a telephone call results in their sending you an information packet and providing the names of a couple of books which discuss the Urban Bush Women. Be sure to tell their office that you are looking for information on their group and ask for citations.

Third:

Look on the catalog for the books' call numbers:

Black Dance by Edward Thorpe, call# GV1603 T39 1990

Reimaging America: The Arts of Social Change eds. Mark O'Brien and Craig Little, call# NX180 S6 R45 1990

These should provide some more in-depth information than was available from the magazine articles.

Fourth:

Within the next few days you should receive your information packet in the mail, after reading this you may decide to examine some work which the artists associated with the Urban Bush Women have done on their own when they were not with the group. Two books that might help are:

Out From Under: texts by women performance artists edited by Lenora Champagne. (includes work by Laurie Carlos, who has co-written with J.W.J. Zollar)
Call# PS628 W6 o98 1990

Dogeaters by Jessica Hagedorn (The author has written some pieces for the Urban Bush Women). Call# PS 3558 A3228 B64 1990

Finally:

You may wish to expand the scope of your paper in order to discuss the artistic influences on the Urban Bush Women. Three appropriate books are:

In Search of Our Mothers' Gardens by Alice Walker,
call# PS 3573 A425 Z467 1983

Song of Lawino; a lament by Okot p'Bitek
call# PL8041.9 W413 1966

for colored girls who have considered suicide when the rainbow is enough by Ntozake Shange call# PS 3569 H3324 F6 1981

If You Need Further Help...
Ask a Librarian.

Introduction: In the early part of this century, most Blacks were not taken seriously as performing artists. While there were many Black jazz and tap dancers, few were involved in "serious" theatrical dance. The Black concert dance movement arose partly out of the Harlem Renaissance of the 1920's and partly out of the fact that Blacks were tired of their pejorative image. Some of the principle "players" in that movement were Edna Guy, Hemsley Winfield, Francis Atkins, Charles Williams, Charlotte Kennedy and Eugene Von Grona.

Edna Guy, who has been called the first Black "art" dancer, started her career in the late 1920's.[1] She worked with Hemsley Winfield and his New Negro Art Theatre (also known as the "Negro Art Theatre Dance Group") in 1931 in New York. She formed her own dance group in 1937. Her dance career seemed to have dwindled after 1939. She died in Fort Worth in 1983.

Hemsley Winfield was born around 1907 in Yonkers. He, like Guy, was most active in the 1930's. He died at the age of 27, but not before making some major accomplishments. He formed one of the first Black theatrical dance groups, and he also choreographed many works.

Eugene Von Grona was born in Germany in 1908. He came to the United States in 1926. Among his accomplishments were the establishment of the (First) American Negro Ballet. He was active throughout the 1930's, but dropped out of dancing until 1976 when he choreographed a dance which he danced himself at age 68!

The users of this pathfinder are students enrolled in an undergraduate level dance history class at the University of Texas at Austin (UT-Austin). The students were assigned persons or companies that they will present short papers on in a symposium on Black dance in America. The pathfinder serves as a guide to finding literature on persons and movements in this era in dance that are available, for the most part, at the UT-Austin General Libraries system.

Methodology: I initially looked in UTCAT, the online catalog at UT-Austin, under individual performers' names. When that proved unsuccessful I turned to the LC Subject Headings which directed me to "Blacks--dancing." This heading yielded such excellent material as Black Dance: An Annotated Bibliography, Black Dance from 1619 to Today, and two books with the title, The Black Tradition in American Modern Dance. After locating these items, gaining background information on my topic, following the leads provided in their bibliographies, and browsing the stacks, I found myself repeatedly returning to UTCAT as I learned more about the topic. I expanded my searches to include such topics as "Dancing-Modern," "Afro-Americans--dancing," and "Harlem Renaissance."

Since materials were scarce, I felt it necessary to include most everything with even minute pieces of useful information. Unfortunately, much of the material is redundant: the major highlights of these artists lives are the easiest to obtain and were often repeated. I was somewhat disappointed by some of the sources that should have included pertinent information but did not. For example: In Black and White, which contains bibliographies of over 15,000 Blacks, past and present in all fields, neglected to mention any of our performers. Browsing the E 185 section (Black studies) of the PCL Reference Department, I found only one useful item--The Negro Almanac. I attribute my difficulties in finding material to the lack of research on the topic, rather than to any shortcomings of the UT General Libraries System's collection.

[1] Walter Terry, The Dance In America, rev. ed., (New York: Harper and Row, 1971), 159.

Bibliography:
I have used the bibliographic citation style provided by Kate Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations, 5th ed. Chicago: University of Chicago Press, 1987.

Bibliographies and Indexes

Adamczyk, Alice. Black Dance: an Annotated Bibliography. New York: Garland Publishing, 1989. GV 1595 A33 1989 FAL REF

This is perhaps the most comprehensive bibliography on the subject, and it is indeed very good. As a bibliography it only lists references as opposed to providing source information. Unfortunately, some of the most interesting sources that it lists are not available in the UT General Libraries system. Items in the bibliography are listed by main entry (author, then title), and are assigned accession numbers. Subjects can be located in the index which refers to this accession number (rather than page number).

New York Public Library. Dictionary Catalog of the Dance Collection. New York: NYPL, Astor, Lenox, and Tilden Foundations, 1974. 10 volumes. GV 1593 N498 FAL REF

Although this title claims dictionary status, its main purpose is that of catalog and index of the New York Public Library's formidable collection in dance. Outstanding though it might be, the NYPL has few specific items on the named persons in our topic. Of those it lists, the FAL contains but a few items.

It is useful, however for locating articles in old dance magazines that are not indexed elsewhere.

The New York Times Index. New York: New York Times Co. AI 21 N44 PCL REF

The 1931 and 1960 editions contain references to Edna Guy. It is likely that there are other articles referring to the other dancers and companies, but it would be difficult to search each volume manually. Since the significant time period for the subject is roughly 1920-1940, limiting a search to only these volumes would ease the task immensely. The Times is also indexed on an online database (through U-Search). This might prove to be an easier method of access.

UTCAT, the UT online catalog. Terminals available in all libraries of the General Libraries system at the University of Texas at Austin.

This tool contains bibliographic data on almost all the items held by the UT-Austin General Libraries. I found the subject headings "Blacks--dancing," "Dancing--modern," "Afro-Americans--dancing," and "Harlem Renaissance" to be particularly helpful. A cross reference system allows some experimentation with subject headings which might be appropriate. The title keyword function is useful for constructing "ideal" titles.

Dictionaries and Encyclopedias

Cohen-Stratyner, Barbara Naomi. Biographical Dictionary of Dance. New York: Schirmer Books, 1982. GV 1785 A1 C58 1982 PCL/FAL REF

This dictionary provides concise biographies of known dancers. Useful features include lists of works choreographed and their dates, in addition to other achievements of the respective dancers. Unfortunately, there are neither bibliographies nor an index.

Encyclopedia Americana. Danbury, Conn: Grolier, Inc, 1990. 30 Volumes. AE 5 E333 1990 PCL REF

A general encyclopedia is a good starting point for information on the artistic activities of Black Americans in the time period of interest. The index entry "Black Americans--Music and Dance" (volume 30) refers to several significant articles.

Kellner, Bruce, ed. The Harlem Renaissance: A Historical Dictionary for the Era. Westport, Conn: Greenwood Press, 1984 NX 511 N4 H37 1984 PCL/FAL/UGL REF

This is a useful source for concise information on topics related to the Harlem Renaissance. It is arranged alphabetically, and it has a good index. There is a short reference list at the end of each entry. Another nice feature of this work is its appendices. Of interest for our topic is Appendix A--a chronology of arts events during that era.

Other Reference Works

Ploski, Harry A. The Negro Almanac: A Reference Work on the African-American. Detroit: Gale Publications, 1989. E 185 P55 1989 PCL REF

This typically fascinating volume includes a very pertinent section on Blacks in the per^_forming arts. The section is arranged chronologically. There is some very good background material on the periods of the 1920's and 1930's. Also included in this section are biographies of outstanding persons in the field. While I did not find any of our particular artists, the information that can be gleaned from some of these sketches might prove useful.

General Literature

Black Tradition in American Dance. Durham, N.C?: American Dance Festival, 1988. GV 1783 B53 1988 FAL

This slim volume has many black and white photographs. An article by Joe Nash entitled "Pioneers in Negro Concert Dance: 1931-1937" give extensive coverage of Edna Guy and Hemsley Winfield.

Coe, Robert. Dance in America. New York: E.P. Dutton, 1985. GV 1623 C64 1985 FAL

This book is based on a public television series by the same title. It does not add much new material, but it briefly mentions two of our subjects in a chapter on Black dance.

Emery, Lynne Fauley. Black Dance From 1619 to Today. 2nd. ed. Princeton, N.J.: Princeton, 1988. GV 1624.7 N4 E44 1988 FAL

This is an excellent general source for background in Black dance. One chapter of particular interest is "Concert Dance Pioneers: 1920-1950." This chapter gives a background on the period, followed by a brief biographical sections on various artists

Long, Richard. The Black Tradition In American Modern Dance. New York: Rizzoli, 1989. GV 1624.7 A34 L66 1989 FAL

This beautiful books has numerous pictures, many in

color. While not all the named dancers appear in photographs is this source, this narrative of this book is very useful. Much of the information it contains is not to be found in other sources. It is good as a background source as well as providing biographical details on the dancers covered.

St. Denis, Ruth. An Unfinished Life. New York: Harper and Brothers Publishers, 1939. GV 1785 S3 A3 FAL

This is the autobiography of Ruth St. Denis, who was Guy's teacher, friend and sponsor. St. Denis briefly describes of how the two met and illustrates their friendship.

Terry, Walter. The Dance in America, Rev. ed. New York: Harper and Row, 1971. GV 1623 T4 1971 FAL

This book has one very brief chapter devoted to Black dance in America (from colonization to the present. Of the dancers and companies in our topic, this source is most useful for Edna Guy.

_____. I Was There: Selected Dance and Review Articles--1936-1976, New York: Audience Arts, 1978. GV 1623 T42 FAL

This is a collection of reviews by one of America's foremost dance critic/writers. Of particular significance to our topic is a review from 1938 entitled "The Hampton Dancers and the Problems of Negro Dance."

Periodicals

Dance Index. New York: Ballet Caravan, Inc. 1942-1948. GV 1580 D242 FAL

This periodical contains some retrospective, as well as current, material. Since I am not aware of an index (besides the one included in the back of each volume), searching this for articles might prove to be a very difficult task. I know that there is a mention of Eugene von Grona in one of the issues, as indicated by the NYPL Dictionary Catalog.

Dance Magazine. Ann Arbor, Mich.: Michigan University Microfilms, 1927-1968. Microfilms. FILM 17884 FAL

Formerly titled The American Dancer, (1927-1942), this periodical billed itself as "a monthly magazine devoted to dancing in all of its phases." It has feature interviews and abundant photographs, in addition to articles on dance and related topics. I was unable to find an index to the early issues of this periodical, either, but found references to it in Adamczyk's Black Dance, and NYPL's Dictionary Catalog.

Important Sources Not Available in the UT System

Guy, Edna. "Negro Dance Pioneers." Dance Herald, March 1983, 6.

This was referred to in Adamczyk's Black Dance. It is especially interesting since it would provide Guy's own view of hers and other's role in the world of dance.

Nicholson, Josephine. Three Black Pioneers in American Modern Dance, 1931-1945. M.A. Theses, School of Educational and Human Development, New York University, 1984.

Edna Guy is one of the three dancers considered by Nicholson in this thesis. It is not in the UT General Libraries collection, but may be available through Interlibrary Service. It should provide not only good biographical material, but hopefully also an extensive bibliography.

Sources on Black American Concert Dance Pioneers

For general background information on the period, go to encyclopedias:

Encyclopedia Americana. Danbury, CN: Grolier, 1990. 30 volumes. AE 5 E333 1990 PCL REF
Look in the index under "Black Americans--Music and Dance" for volume and page numbers of related articles.

Another good sources for historical information is

Ploski, Harry A. The Negro Almanac: A Reference Work on the African-American. Detroit: Gale Publications, 1989 E 185 P55 PCL REF
Look in the chronology for the period of time you are interested in.

Once you have narrowed your topic, go to dictionaries:

Barbara Naomi Cohen-Stratyner. Biographical Dictionary of Dance. New York: Schirmer Books, 1982. GV 1785 A1 C58 1982 PCL/FAL REF

Bruce Kellner, ed. The Harlem Renaissance: A Historical Dictionary for the Era. Westport, CN: Greenwood Press, 1984 NX 511 N4 H37 1984 PCL/FAL/UGL/REF

To see what is available at UT, use the online catalog (UTCAT):

The individuals involved will probably not have a separate listing, since they are relatively unknown. However, by using the subject headings "Blacks--dancing," "Dancing--Modern," "Harlem Renaissance," you can find some books that will have

references to those artists.

Here are some of the books that have information on the topic:

Flip to the index, if provided, to see if your performer or company is included. Scanning the table of contents to find out the book's arrangement is also helpful.

Robert Coe. Dance in America. New York: E.P.Dutton, 1985. GV 1623 C64 1985 FAL

Emery, Lynne Fauley. Black Dance from 1619 to Today. 2nd. ed. Princeton, NJ: Princeton, 1988. GV 1624.7 N4 E44 1988 FAL

Long, Richard. The Black Tradition in American Modern Dance. New York: Rizzoli, 1989. GV 1624.7 A34 L66 1989 FAL

St. Denis, Ruth. An Unfinished Life. New York: Harper and Brothers Publishers, 1939. GV 1785 S3 A3 FAL

Terry, Walter. The Dance in America. Rev. ed. New York: Harper and Roe, 1971. GV 1623 T4 1971 FAL

Terry, Walter. I Was There: Selected Dance and Review Articles--1936-1976. New York: Audience arts, 1978. GV 1623 T42 FAL

For more references, look in bibliographies and indexes:

These sources refer you to more information that may or may not be available at the University of Texas at Austin.

Adamczyk, Alice. Black Dance: an Annotated Bibliography. New York: Garland Publishing, 1989. GV 1595 A33 1989 FAL REF

New York Public Library. Dictionary Catalog of the Dance Collection. New York: NYPL, Astor, Lenox, and Tilden Foundations, 1974. 10 volumes. GV 1593 N498 FAL REF

The New York Times Index. New York: New York Times Co. AI 21 N44 PCL REF

Periodicals on the subject are good for contemporary viewpoints:

Dance Index. New York: Ballet Caravan, Inc. 1942-1948. GV 1580 D242 FAL

Dance Magazine. Ann Arbor, Mich.: Michigan University Microfilms, 1927-1968. Microfilms. FILM 17884 FAL

Finally here are some sources not available locally:

Ask your librarian about obtaining these items through interlibrary loan

Guy, Edna. "Negro Dance Pioneers." Dance Herald, March 1938, 6.

Nicholson, Josephine. Three Black Pioneers in American Modern Dance, 1931-1945. M.A. Theses, Educational and Human Development, NYU, 1984.

For more assistance, ask the reference librarian

The purpose of this pathfinder is to identify sources of information for an undergraduate dance history student for a class presentation and a four-page paper. It seeks to provide information on all aspects of the lindy hop including historical background, social implications, descriptions from literature and popular articles of the time, recollections of the premier dancers, physical aspects of the dance and illustrations both in photos and in film. In short, the student will be able to present a comprehensive report on the lindy hop.

In the words of Carl Van Vechten in his 1930 novel, Parties:

> The Lindy Hop consists in a certain dislocation of the rhythm of the fox-trot, followed by leaps and quivers, hops and jumps, eccentric flinging about of arms and legs, and contortions of the torso only fittingly to be described by the word epileptic. After the fundamental steps of the dance have been published, the performers may consider themselves at liberty to improvise, embroidering the traditional measures with startling variations....[1]

Although the identity of the creator of the lindy hop is in dispute, it was undoubtedly named in honor of Charles Lindbergh's electrifying solo, non-stop trans-Atlantic "hop" in 1927. It is closely identified with the black youth of Harlem and the Savoy Ballroom. The lindy hop was a startling innovation, providing for individual expression within the dance, thus encouraging experimentation which, in turn, spawned other dance steps.

The literature shows some inconsistency in terminology with "jitterbug" often encompassing lindy hop or substituting for it. In more recent years both of these steps and ones that followed

seem to be included in "black" or "jazz dance" and the term "lindy hop" is used rarely.

Compared to ballet and classical dance there is little written about popular black dance in general, or the lindy hop in particular. This void made it necessary to collect any and all information from whatever source. No source was too difficult to be appropriate. Those omitted contained too little information to justify the time required to locate them. All sources included are available in the University of Texas at Austin libraries.

I began the search by learning about the subject of black dance in the 1920's and 30's by reading the Stearns' excellent book. Unfortunately, its strength--interviews and unpublished sources--was not helpful in pointing the way to other accessible sources. The bibliography of the Emery book was more helpful. A search in Infotrac showed a reference to a book review of the Adamczyk bibliography which led to some very useful sources. The Bibliographic Guide to Dance took some time to consult, but also provided good sources for further investigation.

I searched the University of Texas catalog under "black dance," and "jazz dance" as subjects and as key words, adding "negro dance" to include older sources. I found several books on dance instruction, complete with illustrations and directions. Standard sources were often disappointing because they ignored popular social dancing entirely.

NOTES

[1] Carl Van Vechten, Parties (New York: Avon, 1930), 184.

Annotated Bibliography

Academic Index. Foster City, Calif.: Information Access Company (Infotrac on CD-ROM). 1985--.

Indexes a variety of academic journals and popular periodicals, including Dancemagazine and Ebony. Newly published monographs can be located by looking at the book reviews listed on various topics. Unfortunately, the index only covers materials from 1985 to present. Subject headings: "Dancing--social aspects; Dancing--studying and teaching; Big band music; and Black dance".

Adamczyk, A.J. Black Dance: An Annotated Bibliography. New York: Garland, 1989. (GV 1595 A33 FAL)

A single alphabetical list of monographs, journals and popular periodicals accessed by entry numbers by subject in the index. Lindy hop was listed with 14 references. Entries are briefly annotated. Sources taken from the collections of the New York Public Library.

Arts in America: A Bibliography. B. Karpel, ed., Wash, D.C.: Smithsonian Inst. Press, 1979. (NX 503 A1 A777)

Volume 3 includes dance. Sources are annotated and not confined to print media. The section contributor claims that only 7% of all dance-related materials are in book form. Within the large dance section there are collections for jazz dance, black dance and social dance. While interesting, this source contains many things that are not readily available.

Bibliographic Guide to Dance. Performing Arts Research Center. The Research Libraries of the New York Public Library. Boston: Hall. 1975--. (GV 1594 N483 FAL)

Lists authors, titles and subjects of materials in the dance collection of the Performing Arts Research Center of the New York Public Library. Lindy hop listed separately with 8 references over the 12 years, but "jazz dancing" listed some good videos. Each volume includes material catalogued the previous year. Scope is broad, including all media. Accessibility could be a problem as many of the holdings are unique.

The Dance Encyclopedia. A. Chujoy, ed., N.Y.: Simon and Schuster, 1967. (GV 1585 C5)

Includes long encyclopedic articles on various forms of the dance. Written by specialists with briefer articles covering biographies, terms, and ballets. Since it concentrates on ballet and classical dance, it was not helpful.

Emery, L. F. Black Dance from 1619 to Today. Princeton, N.J.: Princeton Book Co., 1988. (GV 1624.7 A34 E43)

This book provides an analysis of black dance with an emphasis on the African experience. Chapter 7, "From Dance Hall to Theatre" covers the background of the lindy hop. It fills the gap in information since the publication of the Stearns' book. It has an excellent and helpful bibliography.

Forbes, F. R. Dance: An Annotated Bibliography 1965-1982. N.Y.: Garland, 1986. (GV 1594 F672 FAL)

Divided into categories such as anthropology, education, and history, thus enabling the researcher to approach the topic from a specific point of view. Includes books, articles, chapters of books, dissertations, and theses in English from 1965-1982. Included are materials from databases such as American History and Life, ERIC, PsychInfo, SSCI, Sociology Abstracts. Most entries are annotated.

Guide to Dance Periodicals: An Analytical Index of Articles. S.Y. Belknap, comp. N.Y.: Scarecrow Press, 1931--. (GV 1580 G834)

This guide indexes a small number of dance periodicals from 1931 to 1935. Entries are listed alphabetically by topic, name of dancer, work performed, or company. Indexed. The primary advantage of this work is its coverage of early periodicals and its mix of sources including not only ballet and classical, but also popular and folk.

Heaton, A. Social Dance Rhythms. Provo, UT: B.Y.U. Press, 1976. (GV 1751 H386 FAL)

This book includes a section on the lindy hop, including directions for teaching, diagrams, pictures and even a quiz. Evidently a textbook for a ballroom dance class.

Humanities Index. N.Y.: Wilson, 1974--.

Index of international English language periodicals in the humanities including Dancemagazine and Dance Research Journal. Author and subject index arranged in one alphabet. Useful subject headings: Blacks, dancing; Jazz dance; Dance--United States.

Index to Periodical Articles By and About Blacks, 1950--. Boston: Hall. (AI 3 04)

Indexes a rather small number (20-35) of specialized periodicals, some of which may be difficult to find. Organized in a single alphabet by subject and by name. Its advantage is its limitation to articles by and about blacks, information which is not so readily available elsewhere. The Hallie Q. Brown Memorial Library at Central State Library in Wilberforce, Ohio published this source until 1984 when Hall took it over.

Iwaschkin, R. Popular Music: A Reference Guide. N.Y.: Garland, 1986. (ML 128 P63 I95)

This music guide includes a section on dance which lists general works, bibliographies and histories on dance, jazz dance and dance instruction. It is more comprehensive and useful on the subject of popular dance than most of the standard dance reference books.

Kraines, M.G. and E. Kan, Jump into Jazz. Palo Alto, CA: Mayfield, 1983. (GV 1753 K7 FAL)

Gives some brief background on the lindy hop in the context of jazz dancing and has a good bibliography which includes films.

Magriel, P.D. A Bibliography of Dancing: A List of Books and Articles on the Dance and Related Subjects, N.Y.: Wilson, 1936; Supp. 1936-1940, 1941. (Z 7514 D2 M2)

This bibliography is a standard source covering a wide range of dance related information. Includes materials in languages other than English. Organized by topics as listed in the table of contents. Some materials under topics "Dances of the Twentieth Century," "Modern Dance," and "Social Dancing," would be pertinent to the topic, but many references are to sources which would be difficult to find.

Music Index. Detroit: Information Service, 1950--.

Indexes about 350 periodicals not confined to music alone. Music periodicals are completely indexed while general materials are selectively indexed. Village Voice is indexed and has published articles pertinent to the subject. Arranged alphabetically in one subject, author list. "Dance" is included as a broad topic, divided into more specialized categories such as "Afro-American dance."

Negro: An anthology. N. Cunard, ed. N.Y.: Ungar, 1970. (E185.5 C98 HRC)

Lavishly illustrated, this anthology first published in 1934 is a remarkable collection of essays, articles and poetry by some of the most famous writers of the day, including William Carlos Williams, Theodore Dreiser, Harold Acton, Norman Douglas, Ezra Pound and W.E.B. Du Bois. Articles cover all aspects of Afro-American life extending to African roots. Of particular interest to this study is "Harlem Reviewed" (pp. 47-55) by Nancy Cunard and "The Dances of Harlem" (pp. 203-204) by Jack Banting.

New York Times Index. N.Y.: N.Y.T. Company, 1851--.

Indexes articles in the New York Times by subject. Within the subject area of "Dance," individuals, dance companies and types of dance are listed alphabetically. Includes reviews.

Oxford English Dictionary, 2nd ed., Oxford: Clarenden, 1989.

The OED not only gives a short definition, but documents the usage of the term, lindy hop, through the years, resulting in eight references which I did not find elsewhere.

Parker, D.L. and E. Siegel. Guide to Dance in Film. Detroit: Gale, 1978. (GV 1779 P37 FAL)

Titles of films containing dance sequences listed by type, names of dancers and directors. Organized alphabetically by numbered entry. Indexed. Short annotations. Includes films regardless of availability. Excludes filmography in Stearns' book.

Raffe, W. G. Dictionary of the Dance. N.Y.: Barnes, 1964. (GV 1585 R3)

Defines terms relating to dances. International in scope. Weak on popular dances. No lindy hop; "jitterbug" entry useless; entry under "Charleston" not helpful; "Twist" not listed.

Reader's Guide to Periodical Literature. N.Y.: Wilson, 1900--.

Indexes a wide variety of popular magazines and covers the time span from 1927 to the present. The subject heading "Dancing" begins with a number of references to related subjects such as "ballroom dancing." Within the section under "Dancing" there may be an entry under "Dance, Black" if there is anything written during that particular year.

Stearns, M. and J. Jazz Dance: The Story of American Vernacular Dance. N.Y.: Macmillan, 1968. (GV 1623 S67).

This is the best source for an authoritative history of the origins and the development of jazz dance in America. Part 10--"The Jitterbug," covers background for lindy hop. Based on many primary sources, interviews, unpublished manuscripts. There are extensive notes, a selected bibliography, a list of films and dance notation.

Video Source Book. D. Weiner, ed., 12th ed. Detroit: Gale, 1991. (PN 1998 N4935)

Lists videocassettes by title and subject in one alphabet. Indexed by subject to titles of films. Credits index enables searcher to find films by name of performer or director. List of distributors includes phone and fax numbers for ordering. There are listings for dance, dance--history, dance--instruction and dance--performance.

Whalon, M.K. Performing Arts Research. A Guide to Information Sources. Detroit: Gale, 1977. (PN 1584 W53)

This is an annotated guide including dictionaries, encyclopedias, handbooks, directories and other information sources. There are author, title and subject indexes. Popular dance tends to be ignored.

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Turabian, K.L. A Manual for Writers of Term Papers, Theses, and Dissertations. Fifth ed. Chicago: Univ. of Chicago, 1987.

THE LINDY HOP: A PATHFINDER

What else would you call a popular dance whose birth coincided with the first solo, non-stop trans-Atlantic "hop" by Charles ("Lucky Lindy") Lindbergh, but the **Lindy Hop**? Sixty-five years later, here is how and where we can learn about the lindy hop.

Sources are arranged in the order in which they should be used. Those listed first are most helpful to the topic. Those at the end of the list are less helpful.

SOURCE	HOW TO USE IT AND WHY
Stearnes, M. and J. Jazz Dance: The Story of American Vernacular Dance. N.Y.: Macmillan, 1968. **GV 1623 S67**	The most comprehensive book on the subject. Must read Part 10, "The Jitterbug" for background and first-hand accounts from interviews with dancers. Includes a bibliography listing general books. The lists of films and dance notation are unique.
Emery, L.F. Black Dance from 1619 to Today. Princeton: Princeton Book Co., 1988. **GV 1624.7 A34 E43**	Based on Stearnes, but with more recent and more useful books and magazine articles added to the bibliography. Chapter 7 should be read for background.
Adamczyk, A.J. Black Dance: An Annotated Bibliography. N.Y. Garland, 1989. **GV 1595 A33 FAL**	This most recent bibliography lists 14 references to the "lindy hop" by number in the index. The numbers are matched with those listed in order in the main part of the book. Each reference tells where to find more information. Includes books and illustrated magazines.
Bibliographic Guide to Dance. Boston: Hall, 1975--. **GV 1594 N483 FAL REF**	Check the volumes for each year under the headings "lindy hop," and "jazz dancing," There are references to books, magazines and films.
Index to Periodical Articles By and About Blacks. Boston: Hall, 1950--. **AI 3 04 PCL REF**	Each year should be checked under the heading of "dance." This index includes only a few magazines, but they are not indexed in any other source and are often helpful.
Negro: An Anthology. N. Cunard, ed. N.Y.: Ungar, 1970. **E 185.5 C98 HRC**	First published in 1934, these articles about the black experience contain insights skillfully presented by famous writers of the day. The table of contents will be more helpful than the index.

Heaton, A. Social Dance Rhythms. Provo, UT.: BYU Press, 1976. **GV 1751 H386 FAL**	A chapter on the lindy hop includes 16 pages of directions for learning the step, diagrams, pictures and a quiz.
Kraines, M.G. and E. Kan. Jump Into Jazz. Palo Alto, CA.: Mayfield, 1983. **GV 1753 K7 FAL**	Contains background information on lindy hop in context of jazz dance and has a bibliography which includes films.
Parker, D.L. and E. Siegel. Guide to Dance in Film. Detroit: Gale, 1978. **GV 1779 P37 FAL**	Look up lindy hop in index to get a list of numbers of films containing dance sequences. Look up numbers in main part of book. Entries will tell something about the film.
Iwaschkin, R. Popular Music: a Reference Guide. New York: Garland, 1986. **ML 128 P63 I95**	Contains a section on dance named in the table of contents which lists general works, bibliographies, histories of jazz dance and dance instruction.

INDEXES are large sets of books that list articles from magazines and sometimes other sources, under subjects and authors. The titles of the sources indexed are listed in the front of the book. Each year of the index must be checked under the subject you are searching. Those references must then be checked with UTCAT to see if they are available.

Academic Index. Foster City, Calif: Information Access Co. (Infotrac on CD-ROM) 1985-. Humanities Index. N.Y.: Wilson, 1974--. Music Index. Detroit: Information Service, 1950--. Reader's Guide to Periodical Literature. N..Y.: Wilson, 1900--.	These indexes should be checked for references under "Dance." Academic Index is fastest to search on the computer in PCL Reference, but only goes back to 1985 and only covers magazines. Humanities Index lists articles from both Dance Research Journal and Dancemagazine. Reader's Guide indexes Ebony, Life, Esquire and Dancemagazine, all good sources for information on the topic. Music Index includes articles from Village Voice which is a good source of information.

UTCAT To locate books listed in the above sources, search by author or title. To see if magazines are available, search by title. To see what might be in the library that has not been listed elsewhere, search for "Black" and "Negro Dance" under title, subject and key word categories. To browse in the stacks look in **GV 1500 to GV 1800** for books on dance. Black history is **E 185 to E 185.5**. **FOR MORE HELP**: Ask a reference librarian at PCL or FAL.

Silvia Stewart
LIS 382L.2

The art of tap dance was perfected by black dancers working in Harlem night clubs during the big band era. From the 1920s to the 1940s the unofficial academy for both young aspiring dancers and major tap innovators of the era was the Hoofers Club, a back room in a gambling house next door to Harlem's Lafayette Theatre. It was furnished with a piano and available 24 hours for practice and competition. The leading dancers of Harlem, King Rastus Brown, Bill Robinson, John Bubbles, Bunny Briggs, Bill Bailey, and Baby Laurence, had gained prominence in the black vaudeville circuit and were dancing with big bands at Harlem's variety theatres. Many also performed in Broadway and film musicals. These dancers and their peers, who met at the Hoofers Club to exchange steps and innovations, developed percussive qualities of tap, ultimately influencing and changing jazz drummers' techniques.

Today there is insufficient secondary literature to document the history of the Hoofers Club. Such questions as exactly how and when it began, how it evolved, and how it came to an end may only be answered by a creative use of archival resources. Yet enough secondary literature does exist to assess its significance to the development of tap as an improvisational dance form. Characteristics of the Hoofers Club that may be applied thematically to the history of Harlem tap dance are: (1) The tradition of the "challenge": two dancers alternating improvised solos, each building on and attempting to surpass the other's

steps. (2) The etiquette of borrowing steps: although dancers commonly appropriated steps learned from their peers at the Hoofers Club, they were not to duplicate exactly the originators' performances. (3) Mentoring: leading dancers had distinctive styles which were passed down to succeeding generations through association at the Hoofers Club.

This pathfinder is intended to lead an undergraduate dance student, using the General Libraries at the University of Texas at Austin, to information adequate for evaluating the significance of the Hoofers Club within the history of tap dance. Besides sources focusing exclusively on the development of jazz and tap dance, I have included histories of Harlem night clubs and biographies of big band leaders. Retrospective bibliographies are included for further research into the careers of individual tap performers. Additionally, access is provided to titles of films featuring the performers. Videotapes of some may be obtained from local video stores.

I began my search by consulting dictionaries and encyclopedias of dance and jazz, hoping to find a definition of the Hoofers Club. This approach proved very unsuccessful. I found only a brief definition of "hoofer," which associated the term with vaudeville and tap. Next I searched the General Libraries' online catalog, UTCAT, for monographs on vaudeville and tap dance. After consulting these sources, I found the Hoofers Club indexed in several histories of tap. I obtained a list of tap dancers' names that I could then take to

bibliographies on dance. I also used the bibliography of the best source I found, Jazz Dance: The Story of American Vernacular Dance, by Marshall and Jean Stearns, in order to locate additional monographs.

When designing my pathfinder I decided to direct its users first to the key sources on tap dance that discuss the Hoofers Club. It is impossible to research the topic without the basic understanding provided here. I chose to omit most encyclopedias and dictionaries of dance and black history, because their treatment of tap dance and tap dancers is minimal.

Literature on the history of the Hoofers Club and black tap dance tends to be anecdotal, based primarily on interviews with tap dancers and other performers. These innovators from the era of tap express an engaging dedication to and enthusiasm for dance, which should make research on the topic an inspiration to contemporary dance students.

THE HOOFERS CLUB AND THE GOLDEN AGE OF TAP DANCE IN HARLEM

The Hoofers Club was the name given to Harlem tap dancers' favorite meeting place during the 1920s, 30s, and 40s. It was a small back room in a gambling house located next door to Harlem's famous Lafayette Theatre, where many of the tap dancers performed. They met at the Hoofers Club to practice tap and exchange new steps. An understanding of what went on at the Hoofers Club is essential to study of the history and development of tap dance in the United States.

Begin by reading about the Hoofers Club and tap dance in the following books:

Stearns, Marshall and Jean. Jazz Dance: The Story of American Vernacular Dance. New York: Macmillan, 1968. (GV 1623 S67 UGL)

Based on personal interviews with tap dancers, this is the most often cited work on black tap dance in the United States. Start with Part 6: "Technique: Pioneers, Innovators and Stylists, and don't miss Chapter 42: "Baby Laurence and the Hoofers Club."

Ames, Jerry, and Jim Siegelman. The Book of Tap: Recovering America's Long Lost Dance. New York: D. McKay, 1977. (GV 1794 A45 FAL)

Although discussion of black tap dance relies heavily on the Stearns' work, this is useful for its succinct history of tap and many quotations from famous tap dancers.

Frank, Rusty. Tap! The Greatest Tap Dance Stars and Their Stories, 1900-1955. New York: Morrow, 1990.(GV 1785 A1 F69 FAL)

This is a collection of 30 interviews of tap dancers taken by Frank in 1988. It is an important extension of Stearns' work. The entry for Hoofers Club in the index will lead you to pertinent interviews.

Next, use the following sources to become familiar with tap dance technique and styles:

Marx, Trina. Tap Dance: A Beginners Guide. Englewood Cliffs, NJ: Prentice-Hall, 1983.

Marx explains and illustrates basic tap steps within the

context of tap history. You can look up steps in the index.

Masters of Tap. Chicago: Home Vision, 1983. (videocassette 1820 FAL)

Dancers Honi Coles, Chuck Green, and Will Gaines demonstrate differences in tap styles as part of a master class on tap dance at Riverside Studios, London. Honi Coles discusses the history of tap, including the Hoofers Club.

Use UTCAT and the bibliography of Stearns' Jazz Dance to search for additional titles. Try related topics such as the history of night clubs (indexed as "music halls"), Harlem, and jazz music, including biographies of band leaders. Books on the Lafayette, Apollo, and Cotton clubs are also very helpful. **Be sure not to miss:**

Schiffman, Jack. Harlem Hey Day: A Pictorial History of Modern Black Show Business and the Apollo Theatre. Buffalo, NY: Prometheus, 1984. (ML 3478 S354 1984 UGL)

Fox, Ted. Showtime at the Apollo. New York: Holt, Rinehart and Winston, 1983. (PN 2277 N52 A684 FAL)

Use the following bibliographies to locate journal and newspaper articles, besides audiovisual sources:

Dictionary Catalog of the Dance Collection, New York Public Library: A List of Authors, Titles, and Subjects of the Multi-media Materials in the Dance Collection of the Performing Arts Research Center of the NYPL, v.1-10. Boston: G.K. Hall, 1974.
and supplements:
Bibliographic Guide to Dance. Boston: G.K. Hall, 1975-1989.
(GV 1594 N483 FAL Index Tables)

The Dictionary Catalog lists all holdings of NYPL's Dance Collection cataloged prior to October 1, 1973. Be sure to also check the annual supplements. Each includes citations to retrospective as well as current materials cataloged during the year. Search under the general term "tap dancing" as well as the names of tap dancers.

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland, 1989.

This includes citations to books and to journal and newspaper articles, arranged alphabetically by author. You can find "tap dancing," "Harlem," and names of individual tap dancers in the subject index, which refers to entry rather than page number.

Use the following guide to identify films featuring black tap dancers:

Parker, David L. and Esther Siegel.Guide to Dance in Film: A Catalog of U.S. Productions Including Dance Sequences, With Names of Dancers, Choreographers, Directors and Other Details. Detroit, MI: Gale, 1978.

Look up performers in the name index, part 2. Numbers refer to numbered entries in Part 1. **Call local video rental stores to locate videotapes of films identified: Vulcan Video,** 609 W. 29th St., 478-5325, has a good selection of classic movies.

BIBLIOGRAPHY

SOURCES ON TAP DANCE:

Ames, Jerry and Jim Siegelman. The Book of Tap: Recovering America's Long Lost Dance. New York: D. McKay, 1977. 178 p.
Although discussion of black tap relies heavily on the Stearns' work, and overall focus is on white tap, Ames gives a succinct history of tap. Quotations from many well known tap dancers are liberally scattered throughout the text.

Castle, Nick, dir. Tap. U.S.A. 1989.
Although not factual, this film is a take-off on the concept of the Hoofers Club.

Frank, Rusty. Tap! The Greatest Tap Dance Stars and Their Stories, 1900-1955. New York: Morrow, 1990. 331 p.
This is a collection of 30 autobiographical statements solicited by the author from surviving tappers, and continues the Stearns' work. The Hoofers Club is well indexed, and leads to statements by Bunny Briggs, Peg Leg Bates, Fayard Nicholas, Maceo Anderson, and others.

The Jazz Hoofer: The Story of the Legendary Baby Laurence. (videocassette) 1981.
Film documents Baby Laurence's career.

Marx, Trina. Tap Dance: A Beginners Guide. Englewood Cliffs, NJ: Prentice-Hall, 1983. 165 p.
Marx explains and illustrates basic tap steps within the context of tap history. Clear and simple descriptions of basic steps are often credited with the step's originator. Also includes short biographies and history of tap. Steps are indexed.

Masters of Tap. (videocassette) Chicago: Home Vision, 1983.
Filmed at a master class conducted by Honi Coles, Chuck Green, and Will Gaines at Riverside Studios, London, footage of tap lessons alternates with Honi Coles' discussion of the history of tap. He demonstrates different tap styles. Also features Chuck Green dancing in the style of John Bubbles and Will Gaines in the

style of Baby Laurence.

Stearns, Marshall and Jean. Jazz Dance: The Story of American Vernacular Dance. New York: Macmillan, 1968. 464 p.
This is the definitive work on black tap dance, cited by most other sources. Marshall Stearns, who founded the Newport Jazz Festival, conducted personal interviews with surviving tap dancers. In many cases the interviews seem to be the only primary source on their lives. Stearns also covers other forms of dance performed to jazz music, and ties them all together historically. Includes an excellent bibliography, chronologically arranged filmography, and diagrams of Afro-American dance movements. The index is not completely reliable, however, as there is actually more discussion of the Hoofers Club than apparent from the index.

SOURCES ON RELATED TOPICS:

Calloway, Cab. Of Minnie the Moocher and Me. New York: Crowell, 1976. 282 p.
Chatty autobiography that is a little difficult to use for research. There is a chapter on New York and the Cotton Club, but no index. Fun to read. Includes "Cab Calloway's Hepster's Dictionary - the Language of Jive."

Fox, Ted. Showtime at the Apollo. New York: Holt, Rinehart and Winston, 1983. 322 p.
Based on interviews with performers, focuses on acts that appeared at the Apollo over the years. Begins with a history of the Lafayette and Apollo Theatres. Includes index but no bibliography.

Schiffman, Jack. Harlem Hey Day: A Pictorial History of Modern Black Show Business and the Apollo Theatre. Buffalo, NY: Prometheus, 1984. 272 p.
Not just a "pictorial history," as the title states, this is a very useful source on the history of Harlem's theatre district, written by the son of the Apollo's owner (who also ran the Lafayette Theatre). One chapter is devoted to tap dance, dancers and the Hoofers Club. Tends to be anecdotal. Includes an index, but no bibliography.

Schiffman, Jack. Uptown, the Story of Harlem's Apollo Theatre. New York: Cowles, 1971. 210 p.
Anecdotal history of Harlem's night club scene that gets across local color. Focuses on 1940s and 50s. No bibliography.

BIBLIOGRAPHIES AND INDEXES:

Adamczyk, Alice J. Black Dance: An Annotated Bibliography. New York: Garland, 1989. 213 p.

Book titles and citations to journal and newspaper articles are arranged alphabetically by main entry. Best access is through the subject index, which refers to entry rather than page number.

Dictionary Catalog of the Dance Collection, New York Public Library: A List of Authors, Titles, and Subjects of the Multi-media Materials in the Dance Collection of the Performing Arts Research Center of the NYPL, v.1-10. Boston: G.K. Hall, 1974.

NYPL's Dance Collection includes photographs, drawings, videotapes, oral history tapes, and manuscripts, as well as traditional print materials. They also catalog citations to journal and newspaper articles. The Dictionary Catalog lists all holdings cataloged prior to October 1, 1973. Entries for names, titles, and subjects are interfiled.

Bibliographic Guide to Dance. Boston: G.K. Hall, 1975-1989.

Annual supplements to the Dictionary Catalog list citations to retrospective as well as current materials cataloged during the year. Same format as Dictionary Catalog.

Parker, David L. and Esther Siegel. Guide to Dance in Film: A Catalog of U.S. Productions Including Dance Sequences, With Names of Dancers, Choreographers, Directors and Other Details. Detroit: Gale, 1978. 220 p.

Includes commercial films only. Part 1 is an alphabetical list of film titles. Part 2 includes name, production company, and country of origin indexes to the film titles. Using the subject index, one can locate the titles of films featuring Buck and Bubbles, the Nicholas Brothers and Bill Robinson.

Locating Sources about the Twist, Dance and Music

In early 1960 Hank Ballard wrote a song called "The Twist" which he performed with some success in nightclubs. The following year Chubby Checker recorded the song for Cameo-Parkway Records and it became a number one weekly hit in Billboard's list. This same single achieved number one status again in early 1962 when the dance associated with it gained immense popularity.

As a dance craze, the Twist was the initiator for a string of successive dance steps such as the Pony, the Swim, and the Mashed Potato. The Twist received its share of controversy since the movements were considered sexual in nature. Nevertheless, the Twist brought about a revival of popular music dancing when it became the "rage" for dancers of all ages.

This pathfinder is intended to aid in the location of all types of sources that provide information about the Twist as a dance step and as a type of music. Many songs were recorded specifically for the dance. Historical, biographical, instructional, and contemporary sources are all included as well as sound recordings.

As a popular topic, the sources listed are non-scholarly and intended for a wide audience. Students, dancers, musicians, and the general public will find this pathfinder especially useful. In particular this pathfinder is intended for an undergraduate dance history course studying Black dance in the United States. It will provide all relevant information on the topic as a research tool for a four page article. For this reason the pathfinder is divided by types of information such as historical, biographical, or contemporary. The student can then locate sources as needed for her report. The sources are limited to those found in the Fine Arts Library, the Perry-Castaneda Library, and the Undergraduate Library at the University of Texas at Austin. I could not find additional relevant material at the Austin Public Library.

My search began with popular music dictionaries and encyclopedias which provided me with a brief history and the names of important people related to the Twist. Some entries included brief bibliographies which helped me find books. I found journal articles using bibliographies and indexes. The University of Texas on-line catalog, UTCAT, was not very helpful in conducting this search. A title/keyword search of "twist" brought up 109 references with only two appropriate citations. I did locate sound recordings on UTCAT by using the performers' names.

Since the topic is quite narrow in scope, I have included almost everything I could find within the three libraries. Dictionaries, encyclopedias, books, bibliographies, indexes, journal articles, and sound recordings have all been included. The popular music encyclopedias are especially helpful by including short essays on important topics such as "the Twist," and "Chubby Checker."

The Twist was a phenomenon of the early 1960s. It achieved great popularity quickly but remained in the limelight for only a few years. Therefore, I felt it was important to include two indexes to periodical literature since these would provide access to contemporary articles. These indexes are also important since there are very few books devoted to the subject. Some of these titles are listed as "Sources not Examined."

Sources were evaluated for inclusion in the bibliography if they contained any reference or citation to the Twist. The only exception are the journal articles which were chosen after reviewing a number of twist related articles and determining these to have some research importance.

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Bibliography

Dictionaries and Encyclopedias

Hardy, Phil and Dave Laing, Encyclopedia of Rock. New York, NY: Schirmer Books, 1988.

This is a revision of the 1976 Encyclopedia of Rock. Entries are arranged in alphabetical order. It provides short, descriptive accounts of everything from rock-related artists, genres, and dances to record producers and sound systems. Look under the headings, "Ballard, Hank" and "Checker, Chubby." Along with biographical information are photos of these artists. ML 102 R6 E5 1988 FAL REF.

Hitchcock, H. Wiley and Stanley Sadie, The New Grove Dictionary of American Music. London: Macmillan Press Ltd., 1986.

As a dictionary for American music, this four volume set defines terms regarding instruments, societies, composers, and topics which have American origins. Included are see references, lists of works, recordings, discographies, and bibliographies following the main entries. Illustrations and non-technical writing style make this a work for students as well as researchers. Look in volume four "rock dances" for an excellent article on the twist with a bibliography. Also see "Checker, Chubby" for a short biography. ML 101 U6 N48 1986 FAL REF, PCL REF, UGL REF.

Roxon, Lillian, Rock Encyclopedia. New York, NY: Grosset and Dunlap, 1971.

Rock Encyclopedia covers such topics as dances, musicians, groups, and music genres. Each easy to read entry includes all band members and their instruments (where appropriate) and follows each definition with a list of albums and singles. The appendices provide listings of top albums for each year (1960-1968), Top singles (1949-1968), and Billboard magazine's #1 weekly hits (1950-1967). Look in the entries (alphabetically by last name) for "Hank Ballard," "Chubby Checker," and "The Twist." The Twist entry is especially relevant in describing how it is performed, how it started, and in including a list of "twisting" albums by various artists. ML 102 P66 R7 1971 FAL REF, UGL.

Shaw, Arnold, Dictionary of American Pop/Rock. New York, NY: Schirmer Books, 1982.

This source concentrates on the terminology of pop and rock music, but does contain entries for some musicians or music groups if associated with a particular field of music. The descriptions are brief and informative and include "see also" references. An index of terms in the back of the volume leads readers to relevant entries. Use the index for "Twist (dance)," to find all pages where the dance is mentioned. The entries for "The Twist" pages 394-395 and "Peppermint Lounge" page 276 give

good identification and historical background to this dance style. ML 102 P66 S5 1982 FAL REF, PCL REF, UGL REF.

Stambler, Irwin, Encyclopedia of Pop, Rock and Soul. New York, NY: St. Martin's Press, 1989.

In a one volume format, this encyclopedia gives brief non-scholarly entries for musicians and music groups. It covers performers who made significant contributions to pop music. To find information on the origins of the twist, look under "Ballard, Hank," "Checker, Chubby," and "Joey Dee and the Starlighters." These artists are associated with the twist's invention and popularity. ML 102 P66 S8 1989 FAL REF, PCL REF.

Stambler, Irwin, Encyclopedia of Popular Music. New York, NY: St. Martin's Press, 1965.

This encyclopedia covers popular music from "musical comedy to rock n' roll" in a one volume format. Performers, dances, rock groups, musicals, and music terms are all defined in brief, non-scholarly entries which include many black and white photographs. See "Twist: type of dance" and "Checker, Chubby." ML 102 J3 S8 FAL REF, PCL REF.

Books

Clark, Dick and Richard Robinson, Rock, Roll and Remember. New York, NY: Thomas Y. Crowell Co., 1976.

Dick Clark discusses his years with the television program, "American Bandstand" in this autobiographical account. Starting in 1957, he chronicles important events of his rock and roll show through 1975. On pages 100-101, 106-108, Dick Clark describes the new dance sensation, "The Twist." ML 429 C55 A3 FAL.

Franks, A. H., Social Dance: A Short History. London: Routledge and Kegan Paul, 1963.

Much of this work concerns the fifteenth through the nineteenth centuries of social dance. Technique, form, and early literature are all explored. See pages 155-156, and 189, for the author's opinion regarding protest and scandal over the Twist. 793.33 F855 UGL.

Stearns, Jean and Marshall, Jazz Dance: The Story of American Vernacular Dance. New York, NY: The Macmillan Company, 1968.

The Stearns present an easy to read work which deals with "American dancing that is performed to and with the rhythms of jazz - that is, dancing that swings." They cover pre-history, beginnings, technique, specialties, specific dances among other subjects and include a bibliography, film list, and appendix analysis of Afro-American movements. This source is excellent for learning more about the history and cultural background of the Twist. Use the index to find the many references to "Twist." See page 417, "1961-1962" for a list of films about the Twist.

GV 1623 S67 FAL, UGL.

Uslan, Michael and Bruce Solomon, Dick Clark's The First 25 Years in Rock and Roll. New York, NY: Dell Publishing Co., Inc., 1981.

This book attempts to cover twenty five years of rock music from 1957 to 1962 by presenting each year's hit songs and musicians. Choices for inclusion were solely decided by the authors by balancing the results and revealing the most interesting stories of each year. The information collected is based on Dick Clark's "American Bandstand" and the resulting material is enjoyable to read. Look under the heading "1960" on page 77 for a brief summary of the Twist phenomenon. Also, see pages 89-92 "Chubby Checker and the Twist" for a good description and photograph. ML 385 U67 UGL.

Youmans, John G., Social Dance. Pacific Palisades, CA: Goodyear Publishing Co., Inc., 1969.

In Social Dance the author devotes each chapter to a popular dance style, discusses its history, and describes its steps. It is a recreational, non-scholarly work which lacks an index. Chapter Nine, pages 56-63, surveys "Discotheque Social Dances." This is an important chapter for the Twist as it not only describes its origin, but outlines step by step instructions to do the dance and names other dances which followed the Twist. Read Chapter One "History" pages 1-4 for a brief history of similar social dances. 793.33 Y83S UGL.

Almanac

Nite, Norm N., Rock on Almanac. New York, NY: Harper and Row Publishers, 1989.

Rock on Almanac chronologically arranges important events in the history of rock music. The work is divided by year to highlight debut artists, hits, pop and rhythm and blues, and rock movies. It also includes photos of performers, top singles of each year, Grammy winners, and identifies popular songs of the year with symbols to recognize #1 status and certified gold or platinum. Look in the Index of Song Titles in the back of the volume. Under "Twist" there are dates and page numbers to locate significant occurrences of the Twist. Also, many song titles of "twisting" music are included. ML 3534 N58 1989 FAL REF.

Bibliography and Indexes

Cumulative Index to Periodical Literature March 1959 - February 1970. Princeton, NJ: National Library Service Corporation, 1976.

This is a cumulative index to over ten years of periodical article citations without abstracts found in the Reader's Guide to Periodical Literature. At the beginning of the volume is a listing of the popular periodical titles indexed as

well as an abbreviations guide. Arrangement is alphabetical by subject, name, and author. Look under "Dancing, Twist" and "Checker, Chubby" in volume 2 for a range of articles entitled from "Twist; New Dance Step at Peppermint Lounge" to "Twist Wiggles into Big Time." AI 3 C84 v.2 PCL REF INDEX TABLE 2.

Hoffmann, Frank, The Literature of Rock, 1954-1978. Metuchen, NJ: The Scarecrow Press, Inc., 1981.

The author provides an annotated bibliographic listing to sources on rock music topics. Included are books and periodical articles which are chronologically arranged. Look under "Dance Crazes (1960-64)" for the subheadings "The Twist," "The Twist's Children," "Checker, Chubby," and "Joey Dee and the Starlighters." ML 128 R6 H6 FAL REF, UGL REF.

Kretzschmar, Florence, ed. The Music Index. Detroit, MI: Information Service Incorporated, 1965.

At the beginning of The Music Index is a listing of all periodicals indexed. References to music and performance from these journals are recorded in alphabetical order without abstracts. Use volumes 14 and 15 (1962 and 1963) under the heading "Checker, Chubby" for articles about the dance sensation, the Twist. ML 118 M84 1962 FAL REF INDEX TABLE.

Journal Articles

Checker, Chubby and Geoffrey Holder. "To Twist or not to Twist." Ebony, 17:106-110, February, 1962.

This article provides a glimpse into the controversy of the twist dance technique. Chubby Checker gives his opinion on the popularity of the dance. This is followed by a criticism by Geoffrey Holder (artist and dancer) who reveals his reservations about the dance as being, "vulgar." It includes a brief photo essay of dancers doing the Twist. FILM 4987 reel 8 v.16-17 UGL.

Checker, Chubby. "Twist Sexy? Natch!" Melody Maker, 36:2, December 23, 1961.

Chubby Checker is interviewed in Britain by a Melody Maker reporter. His comments include "All dances are based on sex and the Twist is no exception." and "If you can stub out a cigarette with your foot, then you can do the Twist." A related article on the same page lists new releases of "twisting" music. FILM 15,244 FAL.

Grevatt, Ren. "The Most Vulgar Dance Invented." Melody Maker, 36:13, December 16, 1961.

Ren Grevatt discusses the history of the new dance as seen as a publicity promotional. He credits plugs, mentions, and advertisements as the reason for its rise to fame. The author also briefly mentions the dance's suggestive, fascinating, and exercise giving nature. FILM 15,244 FAL.

Sound Recordings

Billboard 1960. Top Rock 'n' Roll Hits. Santa Monica, CA: Rhino Records, Inc., 1988.
One of 1960's top hits was Chubby Checker's, "The Twist." Compact Disc 2390 FAL.

Checker, Chubby. Chubby Checker's Greatest Hits. New York, NY: ABKCO Records, Inc., 1972.
Twisting titles included in this album are, "The Twist," "Let's Twist Again," "Twist it Up," and "Slow Twistin." PHNDISC 7490 UGL Audio Visual Collection.

Checker, Chubby. Chubby's Dance Party. Plymouth, MN: K-Tel, Inc., 1987.
All of the twisting titles are included in compact disc form: "The Twist," "Let's Twist Again," "Twist it Up," and "Slow Twistin." Compact Disc 392 UGL Audio Visual Collection.

Cooke, Sam. The Best of Sam Cooke. New York, NY: BMG Music, 1988.
This compact disc includes the song, "Twistin' the Night Away." Compact Disc 330 UGL Audio Visual Collection.

Sources Not Examined

Carpozi, George, Let's Twist. New York, NY: Pyramid Books, 1962.

Cummings, Tony, The Sound of Philadelphia. London: Eyre Methuen, 1975.

Rothberg, Gerald, ed. Let's All Twist. New York, NY: Esquire Publications, 1962.

*William Giles Campbell and Stephen V. Ballou, Form and Style: Theses, Reports, Term Papers (Boston: Houghton Mifflin Company, 1978).

Locating Sources about the Twist, Dance and Music

To find historical and biographical information about the Twist and its performers, look in:

Hardy, Phil and Dave Laing, Encyclopedia of Rock. New York, NY: Schirmer Books, 1988. *ML 102 R6 E5 1988 FAL REF.*
Look under the headings, "Ballard, Hank" and "Checker, Chubby."

Hitchcock, H. Wiley and Stanley Sadie, The New Grove Dictionary of American Music. London: Macmillan Press Ltd., 1986. *ML 101 U6 N48 1986 FAL REF, PCL REF, UGL REF.*
Look in volume four, "rock dances" and volume two, "Checker, Chubby."

Roxon, Lillian, Rock Encyclopedia. New York, NY: Grosset and Dunlap, 1971. *ML 102 P66 R7 1971 FAL REF, UGL.*
Look for the terms, "Hank Ballard," "Chubby Checker," and "The Twist."

Shaw, Arnold, Dictionary of American Pop/Rock. New York, NY: Schirmer Books, 1982. *ML 102 P66 S5 1982 FAL REF, PCL REF, UGL REF.*
Use the index in the back of the volume with the term, "Twist (dance)."

Stambler, Irwin, Encyclopedia of Pop, Rock and Soul. New York, NY: St. Martin's Press, 1989. *ML 102 P66 S8 1989 FAL REF, PCL REF.*
Important headings are "Ballard, Hank," "Checker, Chubby," and "Joey Dee and the Starlighters."

Stambler, Irwin, Encyclopedia of Popular Music. New York, NY: St. Martin's Press, 1965. *ML 102 J3 S8 FAL REF, PCL REF.*
See "Twist: type ot dance" and "Checker, Chubby."

An almanac can identify exact dates of important events related to the Twist: Check:

Nite, Norm N., Rock on Almanac. New York, NY: Harper and Row Publishers, 1989. *ML 3534 N58 1989 FAL REF.*
Look in the Index of Song Titles in the back using the term, "twist."

For opinions, personal accounts, and the controversial nature of the dance, consult these sources:

Checker, Chubby and Geoffrey Holder. "To Twist or not to Twist." Ebony, 17:106-110, February, 1962. *FILM 4987 reel 8, v.16-17 UGL.*

Clark, Dick and Richard Robinson, Rock, Roll and Remember. New York, NY: Thomas Y. Crowell Co., 1976 *ML 429 C55 A3 FAL.*
See pages 100-101 and 106-108 for information on the Twist.

Franks, A. H., Social Dance: A Short History. London: Routledge and Kegan Paul, 1963. *793.33 F855 UGL.*
Pages 155-156, and 189 describe the author's opinion of the dance.

Stearns, Jean and Marshall, Jazz Dance: The Story of American Vernacular Dance. New York, NY: The Macmillan Company, 1968. *GV 1623 S67 FAL, UGL.*
Use the index in the back with the term, "twist" to find references. Also, see page 417, "1961-1962" for a film list.

Uslan, Michael and Bruce Solomon, Dick Clark's The First 25 Years in Rock and Roll. New York, NY: Dell Publishing Co., Inc., 1981. *ML 385 U67 UGL.*
Look under the heading "1960" on page 77 and pages 89-92 "Chubby Checker and the Twist."

Bibliographies and indexes provide access to contemporary accounts of the dance:

Cumulative Index to Periodical Literature March 1959 - February 1970. Princeton, NJ: National Library Service Corporation, 1976. *AI 3 C84 v.2 PCL REF INDEX TABLE 2.*
Look under "Dancing, Twist" and "Checker, Chubby."

Hoffmann, Frank, The Literature of Rock, 1954-1978. Metuchen, NJ: The Scarecrow Press, Inc., 1981. *ML 128 R6 H6 FAL REF, UGL REF.*
Look under "Dance Crazes (1960-64)" for the subheadings "The Twist," "The Twist's Children," "Checker, Chubby," and "Joey Dee and the Starlighters."

Kretzschmar, Florence, ed. The Music Index. Detroit, MI: Information Service Incorporated, 1965. *ML 118 M84 1962 FAL REF INDEX TABLE.*
Use Volumes 14 and 15 (1962 and 1963) under the heading "Checker, Chubby."

If you are interested in learning the steps to the dance, check:

Youmans, John G., Social Dance. Pacific Palisades, CA: Goodyear Publishing Co., Inc., 1969. *793.33 Y83S UGL.*
Use Chapter Nine, pages 56-63.

To listen to the twisting music, these are some available recordings:

Billboard 1960. Top Rock 'n' Roll Hits. Santa Monica, CA: Rhino Records, Inc., 1988. Compact Disc 2390 FAL.

Checker, Chubby. Chubby Checker's Greatest Hits. New York, NY: ABKCO Records, Inc., 1972. PHNDISC 7490 UGL Audio Visual Collection.

Checker, Chubby. Chubby's Dance Party. Plymouth, MN: K-Tel, Inc., 1987. Compact Disc 392 UGL Audio Visual Collection.

Cooke, Sam. The Best of Sam Cooke. New York, NY: BMG Music, 1988. Compact Disc 330 UGL Audio Visual Collection.

Part I: Introductory Material

There is little consensus regarding the precise origins of break dancing, and even less agreement on what exactly this type of dance consists of. Some trace it's roots to the heart of Africa, while others find it's original precursors in American slave dances or even the Lindy Hop. Some define break dancing or "breaking", the more commonly used term for the dance, more narrowly, believing that only floorwork can properly be termed breaking. Others use the term to describe any of a variety of other popularly performed moves or steps, such as the "Electric Boogie" and the "Robot."

A thorough history of break dancing must be broad enough to acknowledge and encompass these disparities.. To accomplish this, I have surveyed literature on the subject from the most scholarly to the most popular. For the more scholarly sources, I began my search at the University of Texas's Fine Arts Library. The indexes (including Humanities Index and particularly the Dictionary Catalog of the Dance Collection from the New York Public Library) were most beneficial in giving citations to articles on break dancing in such publications as Dance Magazine and Ballet News. I included all of these articles that I could locate in my bibliography, as scholarly sources on this subject are few and far between. U.T. CAT, the online catalog at the University of Texas, also provided several book citations, but I suspected that such a popular and relatively recent phenomenon would be less likely found in an academic setting than a public library.

My suspicions were confirmed. The Austin Public Library was far more fertile ground for this search. Searching under the two-word term

"break dance" as a subject on their on-line catalog, I located 10 books devoted exclusively to the topic. I selected all of these works for my bibliography, as all gave a slightly different version of both the history and steps.of the dance.

This pathfinder is intended for Tina Mata, a student in the Symposium on Black Dance in America. (Dance History II--313N). Her assignment is to write a four page paper descriptive history on break dancing. I have limited the selected sources to those that she will easily have access to——those at the U.T. campus libraries, the Austin Public Library, and local video stores.. She already has more than passing familiarity with the dance ,as she has performed it with friends on various occasions. She also is quite familiar with the U.T. Libraries (particularly the Fine Arts Library), and knows how to successfully use the various indexes. She is somewhat less acquainted with the Austin Public Library, so I have included more instruction on using the sources here. However, as I am also aware of the fact that Professor Daly (the course instructor) is interested in putting these pathfinders on file for future students, I tried to make the selection of sources and instruction provided in utilizing them accessible to the break dancing novice.

Part II: **Annotated Bibliography**

Arranged by source type and location

Citation manual: Turabian, Kate L. A Manual for Writers of Term Papers, Theses and Dissertations. Rev. and expand. by Bonnie Birtwistle Honingsblum. Chicago: University of Chicago Press, 1987.

Dictionary

ML101/U6/N48/1986/REF/Fine Arts/Index Table
Sadie, Stanley, ed. The New Grove Dictionary of American Music. London: McMillian, 1986. 4 vols.

Though only two paragraphs long, the citation listed here alphabetically under "Break dancing" (in vol.1) includes a fairly complete listing of the most commonly performed steps of the dance, notes three of the most significant films, and provides a short bibliography. Definitely a good place to start a search on this subject, or just get a general overview.

Indexes

AI3/H5844/REF/Fine Arts or PCL/Index Table
Humanities Index. New York: Wilson, 1975-. Annual, with quarterly supplements.

The 1984/85 edition of this index (vol.11) includes six citations under "break dancing" in three different magazines: Dance Magazine, Ballet News and Artforum. An excellent source for locating more scholarly articles on the subject from a humanistic perspective.

AI3/R48/REF/Fine Arts or PCL/Index Table
Readers Guide to Periodical Literature. New York: Wilson, 1900/04-. Annual, with monthly supplements.

The volume of this popular periodical index that covers from March '84 to February '85 (vol. 44) contains 18 articles under "break dancing": 12 under the main heading, 2 under "accidents and injuries," 2 under "study and teaching" and two under "terminology." Magazines cited include Time, People, Dance Magazine, Glamour and Vogue.

Other Reference Sources

GV1594/N485/1984/Fine Arts
New York Public Library. Bibliographic Guide to Dance. Boston: Hall. 1975-. Annual.

This work is a supplement to the monumental Dictionary Catalog of the Dance Collection--a 10 volume work produced by the New York Public Library in 1974--which attempted to be comprehensive in its coverage of all materials and methods of dance. It has apparently achieved this goal, as the 1984 edition cites more articles, books and visual materials relating to break dancing by far than any other source. Though all of these would not be readily available to the researcher in Texas (especially the numerous citations to video taped T.V. shows), most of the print items and many of the videos are easy to locate.

PN1998/N4935/1987/Fine Arts
The Video Source Book., 9th ed., Professional volume. Syosset, New York: National Video Clearinghouse, Inc. 1987.

This single volume contains a comprehensive listing of all videos available for sale to the public, be they entertaining or educational in content. The Subject Category Index at the back makes it possible to see all of the videos for a specific subject at once. Under "dance", several titles of videos that relate to break dancing are clearly evident: "Electric Boogie," "Breakdancing: The Mighty Poppalots," "Rock Steady," etc. (Obviously, armed with other titles obtained from the various indexes, other films with titles not so revealing as to their content could also be found.)

Books available at U.T.

GV1624.7/A34/E43/1988/Fine Arts
Emery, Lynne Fauley. Black Dance: From 1619 to Today. Rev. 2d ed., Princeton:Dance Horizons Book, 1988.

This excellent and comprehensive overview of black dance contains a five-page sketch on the evolutionary development of break dancing in the U.S. (pp. 356-60). The 1920's Lindy-hop dance craze is noted here for setting the precedent for dance as a way for young people to channel more

aggresive tendencies--the same social function many break dancing served in the 1980's. But also noted here is that break dancing gave those near the bottom of the socio-economic scale a chance to comment on and challenge the technological superstructure all around them. The major break dancing "crews" (groups) and significant individuals are noted.

E169.12/H33/1984/PCL
Hager, Steven. Hip Hop: The Illustrated History of Break Dancing, Rap Music, and Graffiti. New York: St. Martin's Press, 1984.

Hager contributes to the literature of break dancing by writing the most complete history available. He fully incorporates all of the elements which together comprise the "hip hop" subculture of graphic art, dance, fashion and musical styles into a highly readable and informative history. Many interesting black and white photos accompany the text.

GV 1624.7/A34/H39/1990/Fine Arts
Hazzard-Gordon, Katrina. Jookin'. Philadelphia: Temple Univ. Press, 1990.

This recent work looks at the origins of African-American dance and puts it into a sociohistorical framework. Break dancing, though specifically mentioned only briefly, is linked to it's West African roots, and used as evidence as to how Black Americans have used dance to articulate group experience.

GV1786/B74/H65/1984/Fine Arts
Holman, Michael. Breaking and the New York City Breakers. New York: Freundlich Books, 1984.

By focusing on the evolution of the New York City Breakers--the break dancing crew that achieved the most visible success--this book traces the history of the dance from a unique perspective. These eight young men went from being unknown break dancers to performing at the Kennedy Center Honors for Katherine Dunham (with President Reagan in attendance!) in the space of less than one year. The special dance techniques that made them the most famous break dancing crew in history are discussed by the dancers themselves, with "how to" photos of crew members performing the steps.

Youth/PS3563/O8747/B7/1985/PCL
Morrison, Lillian. The Break Dance Kids: Poems of Sport, Motion and Locomotion. New York: Lothrop, Lee, and Shepard Books, 1985.

As the subtitle suggests, this is a book of poems. But as the music and lyrics of break dancing are equally important as the moves themselves, poetry is far from irrelevant. When read aloud, the poems in this collection are highly effective in suggesting the movement of the dance itself. Pictures of break dancers accompany many of the poems.

Journal Articles

GV1580/D246/1984/Fine Arts
Dance Magazine 58 (April 1984) 70-82.

This issue contains a series of articles (including the cover story) which present multiple perspectives on the break dancing phenomenon, which had reached its peak in early 1984. The big business potential, in both the world of advertising and fashion, in explored in articles and color layouts. How break dancing fits in as a part of the "new athleticism is considered by Marguret Pierpoint. A glossary or break dancing terminology is given (though unfortunately missing from the issue that I examined). And two of the most popular break dancing movies, Beat Street and Breakin', are reviewed with an emphasis on the quality of dance they contain.

GV1787/B2745/Fine Arts
Miller, Joyce. "Getting the Breaks." Ballet News 6 (August 1984): 14-19.

This article is evidence that by 1984 break dancing was considered a legitimate dance form even by the conservative standards of the ballet community. The director the San Francisco Ballet had even used it in a production, calling for it to "be viewed as an art form." The contention that the dance may serve as a "viable substitute for other physical forms of besting one another " for minority youth is also a major focus in this article.

Videos

Belafonte, Harry and David V. Picker. Beat Street. VHS-Videorecording, 106 min., Conn: Orion, 1984.

This movie, filmed exclusively in the South Bronx and Manhattan, is considered by many reviewers to be the best and most authentic of break dancing movies. The movie's large cast includes the New York City Breakers, the Rock Steady Crew, Rae Dawn Chong and Afrika Bambaataa--

the man who many believe to be the father of break dancing. A large part of the success of the film is attributed to Belafonte's excellent direction.

Silberg, Joel. Breakin'. VHS-Videorecording, 87 min., New York: Cannon, 1984.

This film depicts the Los Angeles break dancing scene, and stars Lucinda Dickey, Shabba-Doo, Adolfo Quinones and Boogaloo Shrimp. The focus is on a struggling dancer who teams up with two L.A. breakers for a big dance competition. Though not as technically proficient as Belafonte's Beat Street, the movie delivers as promised--plenty of expert break dancing.

Books available at the Austin Public Library

793.3/Ma/Austin Public Library
Marlow, Curtis. Break Dancing. Cresskill, N.J.: Sharon Publications, 1984.

This work is a highly colloquial (much of it in the form of questions to the reader) and quite opinionated discussion of the history and method of break dancing. Marlow's approach makes for a highly entertaining and accessible book. Entire chapters are devoted to the proper technique for warm-up and safety before attempting any break dancing, and the most fashionable attain to sport while dancing.

739.3/Fr/Austin Public Library
Mr. Fresh and the Supreme Rockers. Breakdancing. New York: Avon Books, 1984.

This short book covers the basics of break dancing in abbreviated fashion--including its history, music, specialized language and fashion. The steps of the dance are covered in greater detail, with a lesson devoted to each step that includes its definition, basic instructions, "finer points" (for the more experienced dancer) and diagrams.

793.3/Wa/Austin Public Library
Watkins, William H. and Eric N. Franklin. Breakdance! Chicago: Contemporary Books, Inc., 1984.

The bulk of this book consists of pictures and descriptions to lead the novice user step-by-step through the intricate moves which comprise break dancing. A light-hearted look at the fashions and language of the fad are also included.

Break Dancing

A popular dance among urban youth in the 1970's and 80's comprised of intricate floor movements, acrobatics and mime performed to the driving beat of funk music known as hip-hop.

The best place to begin a search here at U.T.p on this topic is by checking a couple of indexes --and follow *two* important words of advise-- look under "break dancing" (two words) never "breakdancing" (one word) when using the indexes and catalogs . . .

A13/R48/REF/Fine Arts or PCL/Index Table
Readers Guide to Periodical Literature. New York: Wilson, 1900/04-. Annual, with monthly supplements.

The March 1984-February 1985 volume of this index (vol. 44) will refer you to 18 articles on break dancing to be found in a variety of popular magazines including Time, People and Vogue.

A13/H5844/REF/Fine Arts or PCL/Index Table
Humanities Index. New York: Wilson, 1975-. Annual with quarterly supplements.

Check vol. 11 (1984/85) of this index for a list of articles that appeared in more scholarly publications such as Ballet News and ArtForum.

Next, look in the 1984 edition of this complete guide to dance of all types for a listing of books, articles and videos on breakdancing . . .

New York Public Library. Bibliographic Guide to Dance. Boston: Hall. 1975-. Annual.

Then go to U.T. CAT, to find out which of the items listed here are available at U.T.. Check under the book, journal, and video titles, as well as under "break dancing" as a subject and a title word. A couple of the better ones you should find listed are . . .

E169.12/H33/1984/PCL
Hager, Steven. Hip Hop: The Illustrated History of Break Dancing, Rap Music, and Graffiti. New York: St. Martin's Press, 1984.

GV1786/B74/H65/1984/Fine Arts
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For some of those videos, you'll probably have to resort to your neighborhood video store. Blockbuster Video is a good bet--they definitely carry this one, which most critics consider to be the best of the lot . . .

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Another off-campus spot you'll definitely want to visit is the Austin Public Library. Here you'll be able to locate several popular books that contain both the history and moves of break dancing. The Central, downtown location and the University Hills branch have the most of these books, but you can request them at any branch and should receive them within a few days . . .

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THE UNIVERSITY OF TEXAS AT AUSTIN
Graduate School of Library and Information Science
382L.2 - Information Resources in the Humanities

PATHFINDER EVALUATION SHEET
5=excellent; 4=very good; 3=good; 2=weak; 1=poor; 0=no credit

	HIGH 5 4	MIDDLE 3 2	LOW 1 0	TOTAL
PART I: INTRODUCTORY MATERIAL				
A. Is a statement of the nature of the topic included?	____	_____	____	
B. Is the scope of project clearly defined?	____	_____	____	
C. Is the intended audience clearly defined and reasonable given the nature of the topic?	____	_____	____	
D. Is a statement of the information needs of the audience included? . .	____	_____	____	
E. Is the type of library for which the pathfinder is intended clearly stated?	____	_____	____	
F. Is it clear how sources were selected?	____	_____	____	
G. Is an evaluation of the types of sources that are appropriate included? . . .	____	_____	____	
H. Does the intro. stay to 1-2 pages? (double spaced; 250 words per page)	____	_____	____	_____
PART II: ANNOTATED BIBLIOGRAPHY				
A. Is a style manual indicated and correctly and completely cited?	____	_____	____	
B. Is an adequate number of sources included? (15 to 25)	____	_____	____	
C. Are selections reasonable (see scope, audience, and type of library)? . .	____	_____	____	
D. Do selections represent an appropriate variety of types of sources? . . .	____	_____	____	
E. Do the selections focus on major reference sources rather than just a listing of monographs and journal articles?	____	_____	____	
F. Has complete bib. info. been given?	____	_____	____	
G. Has good bib. form been used consistently?	____	_____	____	
H. Are all the sources annotated? . . .	____	_____	____	
I. Are annotations well written (sentence clarity, variety, word usage, grammar, punctuation, spelling)?	____	_____	____	
J. Do annots. clearly describe the subject and scope of the source?	____	_____	____	

	HIGH 5 4	MIDDLE 3 2	LOW 1 0	TOTAL
PART II: ANNOTATED BIBLIOGRAPHY (continued)				
K. Do annots. indicate how the source is related to the pathfinder topic?	____	_____	____	
L. Do annots. point out info. that will help the patron efficiently use the tool?	____	_____	____	
M. If call numbers are given, are they correct?	____	_____	____	
N. Is this section within 4-8 pages? (Can be single spaced)	____	_____	____	_____
PART III: PATHFINDER				
A. Is there a 'scope note' or other definition of the subject for the patron? (may not be needed if the title of the pathfinder is descriptive)	____	_____	____	
B. Have appropriate selections been made from the bibliography?	____	_____	____	
C. Are all the sources included in the bibliography? (NOTE: all sources in the bibliography need not appear in the pathfinder.)	____	_____	____	
D. Are sources arranged in a meaningful way so the user understands the concepts behind finding material on the topic?	____	_____	____	
E. Are transitions used?	____	_____	____	
F. Is the text library jargon-free?	____	_____	____	
G. Is there sufficient white-space to make the text easy to read?	____	_____	____	
H. Originality	____	_____	____	
I. If call numbers are given, are they correct?	____	_____	____	
J. Is this section within 2 pages? (Can be single spaced)	____	_____	____	_____

OTHER COMMENTS THAT MAY BE CONSIDERED IN THE CALCULATION OF YOUR GRADE:

A. Student submitted 1 or more drafts?	____	_____	____
B. Student sought consultation? . . .	____	_____	____
C. Student selected topic in a timely manner?	____	_____	____

D. NOTE: one fourth point will be deducted OFF THE TOP from each sentence that is drawn too closely from a source.

E. One bonus point can be earned if the student prepared the pathfinder for an actual patron or library.